

American Art News

VOL. XVII. No. 19. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 15, 1919 TEN PAGES

SINGLE COPIES, 10 CENTS

SEYFFERT ONE OF "THE TWELVE"

Leopold Seyffert of Philadelphia has been appointed as one of the twelve American-born portrait painters to paint twelve of the 25 eminent Americans of the war, whose portraits are to form the nucleus of the new National Portrait Gallery, according to the terms of the donation of \$100,000, recently made by Mr. Christofer Hannevig, the Norwegian shipbuilder for that purpose.

It is only fair to Mr. Seyffert to state that he was among those first chosen by the Committee of Selection, but that through an amusing and surprising "Comedy of Errors," chiefly due to the fact that his birthplace is not given in the Art Annual's "Who's Who Among the Artists," it was thought he was of foreign birth and therefore ineligible. Even the Pa. Academy could not inform the Committee correctly on the question nor was it possible through the personal efforts of a Member of the Committee in Philadelphia itself to settle the point. Finally Mr. Seyffert was found and interrogated and smilingly stated that he first "saw the light" in the town of California, Missouri.

Mr. Seyffert takes the place of Gari Melchers, whose engagements do not permit him to accept—among "The Twelve."

HERMITAGE ART IS SAFE

According to the writer, who signs herself Marquise de Fontenoy, in the N. Y. Eve. "Sun," the most valuable and famous (not "priceless," as La Marquise states, as few, if any, world possessions are priceless) art works of the Hermitage in Petrograd, have not been destroyed by the Bolsheviks, as had been feared.

"It seems that on the outbreak of the revolution in the first months of 1917, at Petrograd, the Provisional Government took charge of the Hermitage collection, and that in the devastation of the Winter Palace, the Hermitage escaped harm. In the early fall of that same year, when after the capture of Riga by the Germans, Petrograd seemed to be in peril of falling to the enemy, the Provisional Government caused all the most precious works of art to be removed from the Hermitage and taken secretly to Moscow. There was no time to remove the frames, and therefore the canvases were cut therefrom.

Collection to Be Stored in the Kremlin

"On their arrival at Moscow it was intended to store them in the Kremlin. But for some reason or other they were first of all taken from the railroad station to a private palace, which shall be nameless, and put there in charge of some eminent Russian artists, who were entrusted with the duty of providing for their safety, and of repairing any damage that might have been done in cutting them from their frames, and in their hurried transfer from Petrograd to Moscow without proper packing.

"A few weeks afterward, and before they could be moved to the Kremlin, the Bolsheviks rising broke out in Moscow and for five days the Kremlin was bombarded, and thereupon plundered, looted and devastated by the insurgents and anarchists. It had been asserted on no less an authority than Sir Claude Phillips that these art treasures had been removed from Petrograd, not to Moscow, but to Germany, and Sir Claude even expressed his satisfaction at this on the ground that the Germans would have been prompted by the hope of retaining them to treat them with proper care. But only the least important portion of them reached Berlin. The bulk of the collection, and by far the most valuable portion, is safe at Moscow, and no matter whether the Bolsheviks know, or are ignorant of their hiding place, the fact remains that until three weeks ago no harm had been offered the works of art.

Cornell Bought Record Work.

The purchaser of the Athenaeum type of a Stuart Washington from Mr. Charles L. Palmer of New London, Conn., the sale of which, together with that of a Trumbull Washington, both pictures having been sold for \$60,000, through August Franzen the artist and Howard Young the dealer, was Mr. Cornell—not Carnil—as the ART News through misinformation, recently printed the name. Mr. Cornell is a western business man, who has recently become a resident of Philadelphia. It is understood that the Stuart Washington which brought the record price was put in at \$40,000, and the Trumbull at \$20,000.

Omaha Gets a Dougherty

"Spray and Sunlight" by Paul Dougherty now on exhibition at the Hotel Fontenelle, Omaha, has been purchased by the Friends of Art Association of Omaha for \$4,000.

THE "FAKE" RODIN CASE

Up to Jan. 16 last 47 counterfeit Rodin bronzes had been discovered and taken in charge by the French authorities. They include a statue of Victor Hugo cast in a sand-mould, but from an original apparently not the work of the famous sculptor. The magistrate investigating the affair is reported to have learned that the forgers disposed of a certain number of the counterfeits in England. Boyon de Chalus, at whose house at Asnieres a large number of bronzes were seized, had prepared a plan to send the forgeries to America, but was prevented from doing so by the difficulties of transport.

The case of the "false Rodins" is complicated by the accusers themselves being accused. The Ministry of Fine Arts, at the instigation of Rodin's executors, is prosecuting various sculptors and bronze-founders who are alleged to have forged and sold as Rodin's work marbles and bronzes of their own. The reply of the accused is that Rodin never touched marble himself and that his workmen have the right to reproduce, now that he is dead, the works they carved on his instructions.

Now a disciple of Rodin, Mlle. Judith Cladel, comes forward and reproaches the executors themselves with disrespect to the

VANDALISM AT ART SCHOOL

Detectives and officials of the Pa. Academy unite in saying that the vandal who wrecked last week the pictures and statuary at the summer school of the institution at Chester Springs, Pa., was a lunatic with a mania for destroying canvases and leaving their frames unharmed. Finger prints found in the debris of pictures and statuary have been sent to the asylums, to aid in locating, if possible, the vandal.

Mr. John F. Lewis, president of the Academy, says he wants to make it emphatically understood that no art student was even hinted at as the author of the destruction.

Vandal Believed Insane

"The person who wrecked the school was evidently not in his right mind. His mania, too, ran in an odd streak. He carefully removed the pictures from the wall, took out their canvases with a pair of pincers, and then stabbed them with holes, evidently by an angle iron. After he had thrown away the canvas he carefully rehung the frames. In the photographs the glass was smashed, but the frames again were unharmed."

Amount of Damage Unknown

The pictures which had been destroyed he said, were less than 100, and had been removed from the basement of the academy here to be rehung at Chester Springs.



U. S. TRANSPORT UNDER CONVOY
Frederick J. Waugh

In Pa. Academy Exhibition,

dead master. Rodin, she says, loathed seeing reproductions of his work and would destroy any copy which failed to touch perfection in the quality of the marble or the cast. And she reproaches the executors with reproducing in quantities statuettes from Rodin's great national bequest and exhibiting them for sale at low prices like so many Christmas toys. In a letter to M. Clemenceau she says that if the Rodin affair were known in all its details a universal scandal would be aroused.

Meanwhile the chief of living French sculptors M. Bartholomé, is presiding over a committee of artists to report on reproductions, legitimate and illegitimate, while the Minister of Commerce, M. Clementel, one of Rodin's executors, is pressing for the constitution of an adequate committee to administer the Rodin bequest. This is a matter of business as well as art, for the sale of authorized reproductions reaches a high figure. Thus a Japanese museum has just spent £24,000 on Rodin bronzes.

Museum's New Director

The appointment of Rossiter Howard as educational director of the Minneapolis new museum has been announced. Mr. Howard comes directly from Camp Sherman, Ohio, where he has been educational director for the army Y. M. C. A.

Prior to 1914 Mr. Howard spent 11 years in Europe, lecturing and studying at the Sorbonne and the Ecole du Louvre. Since his return to this country he has lectured at Chicago and Columbia universities, for chautauquas at the various chapters of the Archaeological Institute of America.

Worcester Museum's Accessions

The Worcester Art Museum has purchased Thomas W. Dewing's "Lady in White," a characteristic and well known example.

Other recent purchases of the museum include a XV century Lombard-Venetian terra-cotta figure of "St. Anthony"; an oil sketch of "Madonna and Child" by Sir Joshua Reynolds; a "Madonna and Child with Angels" by the Master of Frankfurt; a "Portrait of Trevor Plowden" by William Owen; a group of seven drawings by Auguste Rodin; Dodge Macknight's watercolor of "Meadow in Snow"; a XII century Rhages bowl; an illuminated Persian miniature, and 176 Medici prints.

Gifts have been received from various donors as follows: Six small Chinese paintings from the estate of Francis Everett Blake; paintings by John B. Johnston, Thomas Robinson and Helen M. Knowlton, from Mrs. Isaac Fenno Gendrot; "Sunset" by John J. Enneking, from Mrs. Kingsmill Marrs, and a portfolio of etchings by Emily B. Waire, from the artist.

The January bulletin of the museum contains illustrations of a number of interesting recent acquisitions, including two allegorical figures in bronze in the manner of Alessandro Vittoria, a bronze figure of Johan Gutenberg by P. J. David, an Italian XVII century bronze bull, an Italian XVI century angel, an Italian XVIII century "Youthful Bacchus," Japanese prints by Hiroshige and Hokusai, and the seven drawings by Rodin above mentioned. There is also a reproduction of a terra-cotta of a "Madonna and Child," after Luca della Robbia.

ANNUAL PA. ACADEMY DISPLAY

The rolling year brings again in Philadelphia the annual exhibition of oils and sculptures, this year the one hundred and fourteenth of that veteran art institution, the Pennsylvania Academy of the Fine Arts—which long title all true Pennsylvanians insist upon, but which ungenereate Americans in general call the Pa. Academy.

The exhibition opened Saturday evening, Feb. 8 last, with that so-called private view, beloved and highly esteemed social, more than art, function, where the large number of invited guests are received by state-ly older and sprightly younger dames of the ancien regime, all in full evening costume, to whom they are introduced by the president, now for several years Mr. John Frederick Lewis, who "no change of time" nor onslaughts of a former director, ever aspiring and plotting to regain his former post, "can ever shock" from his accustomed serenity or "firm affection" for the Academy.

A Healthy, Appealing Display

It seemed this year as if the close of the war, and the coming of peace to the world, had given fresh and almost novel attractiveness to the private view, and had brought new life to the exhibition itself, which with a lesser number of exhibits—405 only in all—as compared with 610 last year, and 650 in 1917, showed more of quality, less of quantity, than its two last predecessors. The war's end came too late to bring to the exhibition one of its most interesting features of pre-war times, namely, the latest works of American artists resident or studying abroad, even if there has been a sufficient output of these during the war years to have made any showing, were transportation possible. But despite persistent and presumably envious, adverse criticism and constant wails on the part of Mr. Harrison S. Morris, that the Academy exhibitions have been steadily deteriorating since they passed from out of his able (?) management, and, despite the fact, as stated, that the present Academy managers have been deprived for some years of Morris's best asset in the American work from abroad, the exhibitions have gone on successfully, and one would like to ask Mr. Morris or anyone at all in touch with the yearly art output of pictures and sculptures worthy of public display in these United States, whether, in all fairness, he or anyone could organize a better exhibition than the one at present open in the old galleries? An honest answer to this fair question could only be one that would refute hostile criticism and confound those who utter it. There may be honest differences of opinion as to the comparative or individual merits or defects of some of the works accepted and hung, of the hanging here and there, etc., but the number of worthy art works produced in America during the past two years is not sufficiently large, while their location is also too well known—not to render any condemnation of the present display as a whole an unfair one. It remains, as have it predecessors, and whatever their or its defects, the best, as it is the strongest exhibition of contemporary pictures and sculptures in the country. No art lover, writer or critic who wishes to be well informed or to speak or write competently on the cause and progress of art in America can afford to miss seeing and studying it—least of all the N. Y. art writer, called by Mr. Morris a "Friend," who wrote that gentleman, according to Mr. Morris, "that he never bothered to attend a Pa. Academy show" and who is probably the same writer who once described the N. Y. National Academy exhibition as a "Vacuum" and yet assumes to write with authority on art topics. But it is distasteful, although at times necessary, to advertise Mr. Morris, and so enough—and to the Show.

Fewer Works Before Shown

The percentage in this year's Pa. Academy of works shown at previous National Academy and Chicago Institute displays is happily small—smaller than for many years past, so that the visitor, and especially the visitor who has followed the exhibitions in other cities—feels a sense of novelty and freshness in a tour of the galleries. Here and there, to be sure, one lights upon a too familiar work, notably Leon Kroll's "In the Country," that virile but now exhibition-aged and hackneyed portrayal of the family of George Bellows en villegiatura, but for whose presence Mr. Kroll's other two and newer pictures, the rich colored and impressive "Chayenne Mountains," and the equally strong and rich colored "Still Life," consoles one.

(Continued on Page 2)

Spanish Art Gallery

LIONEL HARRIS, Proprietor

OLD MASTERS

Antiques

50 Conduit Street
LONDON, W.

ANTIQUITIES

OLD FABRICS

DAWSON

9 EAST 56th ST.

BET. 5th & MADISON AVES.

TAPESTRIES

DECORATIONS

Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

Telephone Bryant 6739

Established 1875

D. CALO & SONS

American and Foreign Paintings

Artistic Picture Frames

107 West 46th Street

New York

The Home of Old Masters

Where you can find Rare Paintings
from the 13th to the 20th Centuries

WESTON GALLERIES

622 LEXINGTON AVE.

NEW YORK

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street

NEW YORK

ANNUAL PA. ACADEMY DISPLAY

(Continued from page 1)

The exhibition, as said above, is, as a whole, good, strong and interesting. The country has been fairly well covered in the search for good works, and the local and Pennsylvania products have been subordinated. The Jury of Selection, composed this year of Hugh H. Breckenridge, as Chairman, Wayman Adams, Cecilia Beaux, Gertrude Fiske (oh, woman suffrage), John McClure Hamilton, Dewitt M. Lockman, George Luks, Willard L. Metcalf, Lamar Raditz, Leopold Seyffert, and Edmund C. Tarbell for painting, and Charles Grafty, Herbert Adams and Louis Milione for sculpture (eight Philadelphians out of fourteen), with the Hanging Committee, composed of the Philadelphians Hugh H. Breckenridge, Leopold Seyffert, Charles Grafty, Lamar Raditz, with President Lewis ex-officio, have "played fair" despite advance predictions to the contrary, and have not given local or Pennsylvania exhibits undue prominence, save in the case of the Carles "Poster" in the place of honor, of which more anon.

The Prize Winners

The Temple Gold Medal for the best picture, always considered the chief honor, was awarded to Daniel Garber for his "Orchard Window," a repetition of his "Tanis" theme of some years ago, and a silhouette of a fair maiden standing against a window, through which a summer sun sheds its golden radiance on face and form, a clever work, which as it is also a favorite theme of Childe Hassam's, should make the older painter look to his laurels.

Leslie P. Thompson of Boston won the Beck Gold Medal for the best portrait, with his excellent presentment of a woman,

DEMOTTE of PARIS

27 RUE DE BERRI

Extends a cordial invitation to you
to visit his American Branch at

8 East 57th Street
New York

Where he has on exhibition the
finest Masterpieces, brought from
Paris owing to the war.

FRENCH ART of the MIDDLE AGES

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

admirable in expression and fresh and clear in color. The Jennie Sesnan Gold Medal, for the best landscape, went to Charles H. Davis, that exceptionally able landscapist, for a characteristic, tender and poetic canvas, "Over the Hills." The Walter Lippincott prize of \$300 for the best figure work was awarded to Colin Campbell Cooper of N. Y. for his "Summer," that good outdoors, flooded with sunlight, of two girls seated in a boat, seen at the last N. Y. Spring Academy. Miss Juliet White Gross of Phila. won the Mary Smith prize of \$100, for the best picture by a woman, with her "On the Hill," a joyous, luminous landscape. The many friends and admirers of Miss Theresa Bernstein of N. Y. wonder that she did not carry off this prize with her "Fourth of July—1918," that stirring, vivacious and clever portrayal of Fifth Ave. on the National Fete day in wartime.

An Unworthy Prize Picture

The award of the Edward Stotesbury prize of \$1,000 "for the work that contributes most to the exhibition's success," to Arthur B. Carles, for his large, undoubtedly dramatic but somewhat cheap poster, "La Marsellaise," which has been most unduly, from the art viewpoint, given the place of honor in the centre of the north wall of Gallery F, must have been so given to comply with the terms of the prize, and the "performance" will undoubtedly attract attention for its sensationalism and thus "contribute to the success of the show." But it seems a pity that art should be subordinated to sensation in such a way. This tall and sexless figure, its face almost undistinguishable, with its pallid flesh tones—the work only relieved by the bright colors of the drooping Tricolor, is, in the writer's opinion, unworthy of both the artist and the Academy, and certainly of the place of honor. But then the artist is a local man and one of the Academy faculty, so perhaps criticism should halt. The work, giving to an old Salon theme rejuvenated, a poster effect is the one serious blot on the general excellence of the display. Carles is an unusually good and original painter too so why this lapse—surely not planned on his part, to an attempted but unsuccessful sensation?

Finally the George D. Widener Sculpture prize, for the most meritorious sculpture, was given to Miss Jesse M. Lawson for her strong and moving "Belgium—1914," seen before in N. Y.

"Star" Picture of the Exhibition

The "star" picture of the exhibition and the one which, to the writer, should have had the place of honor, is Wayman Adams' group portrait of the redoubtable "Joe" Pennell, Charles Burns, the Irish descended architect, and the genial, good humored artist, John McClure Hamilton, standing, all heavily overcoated, in front of the Phila. Public Buildings on a gray day, discussing some topic of evidently absorbing interest, and which, with satirical humor, to those who know the men and their widely varying temperaments and considering certain and persistent occurrences in the Academy fellowship councils, is appropriately entitled "The Conspiracy." In this masterly group the artist, with strong draughtsmanship and rare and convincing power of expression, has produced perhaps the strongest and best work of the kind since Eastman Johnson's famous "Funding Bill." The canvas will greatly enhance his reputation, so strengthened last year by his portrayals of Pennell and Hamilton, and which he carries on also this year in his full-length standing presentment of that well-known and beloved personage, whose Castilian descent he so well brings out—Eugene Castello, the artist and writer, entitled "The Critic." Mr. Adams, with this "Conspiracy" and "The Critic," takes his place in the ranks of America's far too few portraitists of eminence and ability.

Other Clever Works

For so large and excellent a showing, time and space will only permit of a glance at the most outstanding exhibits. The war

pictures are astonishingly few in number, but leading them are two marines, the stirring, truthful "Transport Under Convoy," by that master marine artist, Frederick J. Waugh, and to which the ART NEWS deservedly gives its front page for a reproduction this week, and Henry Reuter's somewhat confused but even more stirring "Swat the Submarine," a marvel of action and movement of wave and boats, inspiring and rich in color. Fred Wagner's "Winter Afternoon" is notable for its fine composition, and especially for the rendering of silver sunlight on a river filled with floating ice, and Paul King's "Early Winter" is true and delicious in color and feeling. The same praise can be given to John Follinsbee's "Canal in Winter," Chauncey F. Ryder's "Near Manchester, Vt.," a virile, truthful study of the Vermont mountains, fully up to his high standard, and Richard Andrews' coast scene, "Blue Rings," is a remarkable portrayal of a joyous summer day, with exquisite rendering of a calm blue foam stretched sea. There is a sense of power in the able presentment of the massive Mt. Athabaska, by Carl Rungius, an exceptional work of the kind, and it is good to see again that powerful, sombre portrayal of a dark northern sea and action in George Bellows' dramatic "Moonlight Ride." Lovely light and color characterize Olaf Brauner's "Summer," but the female nude is stiffly posed, and where is her right arm? There is rich color quality in George M. Bruestle's "Brown Hillside," and beautiful tonal effect in Robert Spencer's "Courtyard at Dusk," while George Luks' fine landscape "Dawn" shows his abilities at their best. To Roy Brown must be given the palm for one of the very best landscapes, "Autumn—Conn.," clear aired and fresh in color, and painted with conviction. Good and strong and true in color is Eric Hudson's "Rockport Harbor," and Elizabeth W. Roberts' "Figures on the Sands" is a good outdoors, fine in feeling and atmosphere. Robert W. Vonnoh has two tender tonal and poetic landscapes. In Gallery F the strongest works are George Bellows' "Harbor at Monhegan," Leopold Seyffert's typical and now patterned "Silver Screen," a study of a full length reclining nude woman, against a burnished screen, well drawn and with truthful flesh tones, Willard Metcalf's tender, truthful and appealing "Flickering Shadows," his favorite theme, always well done, Charles Reiffel's "Edge of the Village," a delightful portrayal of a summer day, full of sunlight and atmosphere, William M. Paxton's "Daguerreotype," a typical figure work, an American Vermeer in character expression and rendering of details, E. W. Redfield's virile, truthful and typical "Panther Hollow—Pittsburgh," Richard Miller's "Goldfish," also typical in light and decoration, John Sloan's Daumierlike interior with figures, a restaurant scene in "Greenwich Village," "Renganeschi's—Saturday Night," Charles M. Young's "Ivory and Blue—Mt. Desert," a delightful summer day scene, with blue waters and pearly sky, Charles Rosen's truly named "Opalescent River," Philip Hale's Academic but moving large figure work "Cain," and Jonas Lie's virile "At the Docks." Childe Hassam shows again his now hackneyed but always alluring "Tanagra," and there are typical examples of Hawthorne, one of his now wearisome Portuguese Madonnas, Olinsky, Carroll S. Tyson and Robert Henri.

Other outstanding works are Emil Carlson's dreamlike, soft blue marine, "The Caribbean," Hayley Lever's stirring marine, "A Fresh Breeze," full of quality and with that snakelike motion of water in moonlight or sunlight that only he can paint, Alden Weir's well known "Branchville," Helen M. Turner's fancy portrait, "Elizabeth Hiscock," Walter Norris' two lovely tonal beach scenes, John Sloan's unusual rich quaitied "Harbor," Paul King's "Sailing Boats," James Weiland's "Autumn's Flickering Sun," and Cullen Yates' fine,

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotus Club

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

The XVIIth Century Gallery of Old Masters

High-Class Paintings

23a Old Bond Street, London, W. 1.

ARTHUR GREATORREX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St., London, W.

MAX ROTHCHILD

Old Masters

THE SACKVILLE GALLERY
28 Sackville Street LONDON, W.

The Art Collectors' Association, Ltd.

101 Jermyn Street, London, W. 1.

Have for disposal several fine collections of
Old Masters. Will send photographs and particulars
on application. Will buy on commission.

Write and state your requirements.

clear aired, beautiful landscape, "Indian Summer."

Many Good Portraits

There are many good portraits this year. Mention has been made of Wayman Adams, who leads his fellows with his "Conspiracy" and "The Critic," and close to these works comes Robert S. Susan's "Girl in White," Albert Rosenthal's full length standing presentment of Major R. Tait McKenzie, an admirable work, well drawn and posed and fine in expression, a true portrait of a good soldier man, Leopold Seyffert's well known gypsy portrait of his wife, a la Zuloaga, Howard Smith's truthful and excellent half-length of the late Bela Pratt, Wayman Adams' "Teresa," finely modelled, with an old master touch, Adolphe Borie's admirable three-quarter length of Dr. Howard Horace Furness, and De Witt M. Lockman's quaintly arranged, well and solidly painted, half length of "Miss W."

Mention must also be made of Cecilia Beaux's half length of "Miss Marion Reilly," strong and fine in expression and excellent in color, lacking the metallic quality so prevalent of late years in her portraits, George Luks' fine characterization of "Mary Ellis," an unusual production, and John McClure Hamilton's unusual half life size, double portrait, really an interior with figures, "Judge and Mrs. Alexander Simpson," admirably painted and full of character, recalling his famous "Gladstone."

Other exceptionally good portraits are by Lamar Raditz of "Mrs. R.," Lillian Westcott Hale, Leopold Seyffert of "Rodney

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreier & Co.

Shoys," Lydia Field Emmet, and R. L. Partington of Edward Stotesbury—the last rather too academic.

Promising Artist Returns

An exhibit, "Among the Silks," by Elizabeth Sparhawk Jones, an interior of a department store with women "sales ladies" and shoppers, brings back to the art public a young Phila. woman artist, who gave great promise a few years ago with her Zornlike color and treatment, but who unhappily has been absent from exhibitions, through ill health, for some time past. The present canvas is more faintly reminiscent of her erstwhile ability than in itself noteworthy, but gives promise of returning power.

The Sculptures

The 81 sculptures shown reveal nothing especially new nor noteworthy this year, but the display contains many good examples of the best American modellers. The colossal figure of Whitfield by Tait McKenzie, which was to have been a feature of the exhibition, was too large to be brought into the galleries. Further notice of the oils and sculptures must be deferred.

James B. Townsend.

W. M. Paxton at Folsom Galleries

The well-known Boston artist, William McGregor Paxton, is showing 12 of his admirable genre paintings at the Folsom Galleries, 560 Fifth Ave., until Mar. 8.

With the exception of his Academy exhibits, Mr. Paxton's work is rarely shown in N. Y., and the present display is therefore doubly welcome. His interiors are altogether delightful, and "Girl Knitting," "The Telegram," "The Macaw," "The Other Door," "The Blue Book," "The Embroidered Jacket," and "Reverie" tell their own story most eloquently and colorfully. As a draughtsman the artist excels, a quality that is in evidence in an interesting nude figure of a "Young Girl Combing Her Hair," as also in the poetic form of "The Listener," a veritable harmony in soft pastel tones. "Interior, the Macaw," is a brilliant canvas instinct with life and action.

"The One in Yellow" (an Academy picture) presents a wonderful color combination—a yellow gown on the warm flesh tones, a hat in vivid green, and splashes of bright red in the flowers, dotted here and there on the yellow ground. In this, as in all of Mr. Paxton's work, his skillful technique, fine drawing and a certain quality that he has in common with artists of the modern (not "modernist") French school, are admirably exemplified.

Western Paintings at Babcock's

The lure of the far West is again to the fore in still another exhibition of Western paintings at the Babcock Galleries, 19 E. 49 St., by a group of eight artists.

There is much local color in these picturesque renderings of landscapes and dwellers of the plains, and the genres are most appealing in their presentment of Taos, Cheyenne and other Indians. William R. Leigh shows two characteristic canvases, "The Night Watch" and "A Side-Winder," and E. Irving Couse's "The Blanket Weaver" and "The Drink" are excellent examples of this artist's skillful portrayals of Indian life.

Maurice Braun's "Southern California" and "Nocturne" are symphonies in mellow blues and greens, with fine atmosphere. "Medicine Man" and "Scout" by Charles M. Russell, Robert Henri's "Francesca," H. Harris Browne's "Bob-tailed Horse," "The Thirsty Ponies" and "Alberto—A Taos Indian," by O. E. Berninghaus, W. Herbert Dunton's "The Enemies' Horses" and "The Lookout" are all interesting and descriptive works breathing out the spirit of the West.



MONIF PERSIAN ANTIQUE GALLERY

VIII to XII Century
Rare Faience Fouille from
Rhages and Sultanabad
XIV to XVII Century
Miniatures, etc.

539 MADISON AVENUE

War Pictures by British Artists

After a successful opening and a stay of a fortnight at the Corcoran Gallery at Washington, the exhibition of 241 oils, posters, lithographs and drawings by a number of well known British artists, notably Sir William Orpen, who contributes over 100 oils and drawings, Augustus John, Sir John Lavery, G. Spencer Pryse, C. R. W. Nevinson, Muirhead Bone, Frank Brangwyn, George Clausen, Wyndham Lewis, James McBey, William Rothenstein and William P. Roberts, sent to this country by the British Ministry of Information, and which, under the direction of Mr. Raymond Wier of the Worcester Museum, is to tour the larger Museums of the country—opened past week at the Anderson Galleries, Park Ave. and 59 St. to remain until Feb. 27 next.

The display is consistently a British one in the convincing sincerity of treatment of the exhibits. Each and every artist represented was evidently most influenced by the consciousness that he had a story to tell for the world, and that story the part that his country played in the great war. There is no play of fancy in these works, save perhaps the allegory of George Clausen's "Renaissance," in which Belgium, pictured as a stiffly posed and pallid nude maiden,

Marshals Foch and Haig, Major-General Watson, Major McCudden, Major-Generals Seely, Trenchard, and Burstall, Brigadier-General Elles, General Birdwood, and General Sir Henry Rawlinson—for the most part half lengths, are truthful, convincing likenesses, painted in a direct forcible staccato manner, and absolutely uninspired. Better, in that they have a touch of something that moves, now and then, are the presentment, again portraits, of "A British Airman," "The Painter," and "A Study of a Soldier." The landscapes by Orpen are again truthful, strong, correctly drawn portrayals of the shell craters, the dead trees, the upturned earth, and of tragic scenes in the trenches—all that goes to make that scene of devastation and desolation so well termed "No Man's Land." In these landscapes, all pitched in a singularly light key, and running a gamut of whites, pinks, and blues, Orpen again proves himself, as Mr. Cortisoz well terms him, "an artist of manner rather than of style, a sound but absolutely uninspired craftsman who, with his pure, somewhat fat color, and with his neat, firm touch, sets down exactly what he sees, and who has a ruthlessly sharp eye."

In his drawings Orpen is more attractive



THE LATE A. P. F. RHYS DAVIDS (Airman)
Sir William Orpen

In British War Pictures Exhibition.

stands with outstretched arms over the seated figure of an old and wailing Belgian. It is a company of realists which has spread its impressions on the walls of the Galleries—realism unvarnished—realism to the core. Only the abilities of the exhibiting artists, the innate tragedy and pathos of the scenes depicted, and the strong character of the "Mighty men of war" and the few brave women whose portraits are given, prevents the display from being monotonous, with the monotony of a colored photographic salon. The recent British colored photographs of naval subjects were quite as interesting to the general art public.

The Works by Orpen

The work of Sir William Orpen so far outnumbers that of any of his fellow exhibitors as to make of the display almost a "one man" show, but would, however, of itself make the exhibition well worthy of attention and study, for the art of this able, if not inspired painter and draughtsman, is perhaps the strongest of any living Englishman of his day. His portraits of

than his oils. These are strong in line, and faithful in the portrayal of men and scenes—but, again, as Mr. Cortisoz well says, "they suggest a 'Book of Types of the British Army,' and like the oils are uninspired."

A Futurist and His Followers

After Orpen, C. R. W. Nevinson, whom the admirable catalog prepared by Dr. Christian Brinton calls "a Futurist, who with his war pictures has gained some converts to the new conception of pictorial representation," is most largely represented, and shows some 23 examples of his cubistic art. As might have been expected, and as the ART NEWS predicted, the new art editor of the Herald devoted almost his entire article on the display in last Sunday's edition of that daily to exploiting Nevinson's art, to the exclusion almost of notice of the other exhibitors. Mr. Gregg has been for so long an exponent of so-called "Modernist" art, that he seemingly cannot see any other line of art production; but it is to be wondered what those of the Herald readers at

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.

FIFTH AVENUE and 36th STREET
NEW YORK

all interested in art, think of this one-sided kind of notice?

The art of Mr. Nevinson as exemplified in the works he now shows is simply an attempt to look at or record war scenes upside down. Take for example his "Belgian Farm Bombarded"—houses stand awry, the color is crude and repellant, and there is no sanity in the whole performance, and yet it is to be believed that the artist intended to record sincerely his impressions—the trouble being, and what causes his failure to present even a truthful record of such impressions, that he has cast aside—as is the manner of his kind—the basic canons of all good and true art.

Other Artists Represented

Some few of his works are conventional, and while uninspired, at least interesting and fairly accurate as records. With him troop along such painters of his ilk as Bernard Meninsky, the Nashes, and Eric Kennington. From Sir John Lavery's able brush come only five examples, none especially moving or typical, but, of course, strong and faithfully presented, perhaps the best the "Americans Leaving an English Port for the Front," "A London Wartime Drawing Room" (used as hospital), and "A Clyde Shipyard." There is only one example of Brangwyn, the well known and effective "The Gun," but Muirhead Bone is finely represented with 23 of his strong, virile plates, including that really moving impression, "A British Tank in Action." James McBey, the Scottish etcher, is also well represented with 26 plates, all of war scenes in Palestine, where he served with Gen. Albenby, and all thoroughly characteristic.

The five examples of that always attractive artist, Spencer Pryse, are interesting, especially the "British Artillery Leaving Railroad," and the two appealing "Belgian Fugitives," and "Refugees."

Altogether an interesting, instructive, but not moving display.

James B. Townsend.

Redfield Paintings at Ferargil's

A representative display of ten oils by E. W. Redfield is on at the Ferargil Gallery, 24 E. 49 St., to remain through February. The canvases are all characteristic examples of the artist's well and widely known and virile brush so realistic in their treatment, but all with an impression of beauty. Atmosphere, light and shade, the brilliancy of spring and summer color, the sombre hues of autumn and the scintillating crispness of winter, are as ever ably handled.

"The Canal," "The Orchard in the Valley," "The Old Homestead," "The River Road," "Brook in Sunlight," "In the Garden" and "A Road, Center Bridge, N. J.," all painted in and around Center Bridge, N. J., are filled with sunlight.

(Exhibitions continued on page 6)

LAI-YUAN & Co.

C. T. LOO

557 Fifth Avenue, New York

Chinese Antiques

BRANCHES

PARIS—SHANGHAI—PEKIN

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles. Interior Decorator

Rome
Via Sistina 57

New York
749 Fifth Avenue

STUDIO FOUNDED IN 1940 ESTABLISHED IN NEW YORK SINCE 1907

ROUGERON PICTURE RESTORATION

Highest References from Museums, Collectors and Picture Dealers

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act.

March 3, 1919.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.
Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, February 15, 1919 No. 19

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

When extra copies of any issue are
required, advance notice of the number
of copies so required should reach this
office at latest by Thursday afternoon
of any week. Later orders frequently
cannot be filled.

ART AND BOOK SALE CATALOGS—The American Art News, in
connection with its Bureau of Expertis-
ing and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals. We
are frequently called upon to pass
upon the value of art works for col-
lectors and estates, for the purpose of
insurance, sale, or more especially, to
determine whether prior appraisals
made to fix the amount due under the
inheritance or death taxes are just and
correct ones—and often find that
such former appraisals have been made
by persons not qualified by experience
or knowledge of art quality or market
values, with resultant deception and
often overpayments of taxes, etc.

ART APPLIED TO COMMERCE

A brochure recently prepared for the
Armour Co. of Chicago by the Muselheim
Printing Co. of Philadelphia, and issued by
the former firm—is so attractive and artistic
as to emphasize the aid that art can become
to commercial exploitation. The brochure
called the Year Book of the Company,
simply but attractively bound in gray paper
with title in raised gold lettering and beau-
tifully printed, is really an exposition of the
noted firm and its methods and a story of
its development—and strange to say for a
Chicago output of the kind—modestly told.

The illustrations, lithographs in color,
done by none other than Joseph Pennell,
who has not hesitated to put his art at the
direct service of commerce, are the feature
of the brochure and add greatly to its at-
tractiveness. The artists clever pencil sets
forth, with strong and unerring line, and in
soft colors, such scenes as "Unloading
Cattle" (Shades of Whistler) and the
"Wholesale Market," and the less paradoxical
ones (for Pennell) of "The Heart of a
Great Industry" and "When the Whistle
Blows" which, in truthfulness and vigor,
compare favorably with any of his plates in
his "Wonder of Work."

There is a virile etched portrait of Mr.
J. Ogden Armour by the Chicago etcher,
Schneider.

THE NEW TAX ON ART

Despite the recent announcement
from Washington that the Conference
Committee of Congress on the new
Revenue bill reduced the proposed tax
on art works to 5%, which we recently
editorially characterized as, even while
negligible as far as revenue producing
results were concerned, a tax on edu-
cation; the art world was surprised last
week to learn that at the last moment,
the Conference Committee had again
raised the tax on art works to 10%.

This tax, of whose removal before
the bill is finally signed by the Presi-
dent, and becomes a law, there is only
a slight hope which we are not at lib-
erty to explain today—is much to be
deplored. It will add an onerous
burden to a profession and business
suffering from post-war conditions, and
while the art business world, patrioti-
cally and promptly accepted the tax
when first proposed before the war
ended, as a wartime provision, although
it knew that revenue from it would be
small indeed to the Government, it
cannot well understand why, now that
the war is over, it should be levied.
The same argument applies to the 10%
tax on all picture frames valued at more
than \$10 and which adds another
burden.

If art is a "luxury," as certain law-
makers at Washington claim, why
should it not be excepted from the bill
with other luxuries, which the protest
of the department stores has succeeded
in abolishing through a special resolu-
tion of Congress, and if it is not a lux-
ury," why should it be taxed when its
small tax producing revenue and its
large educational value are considered?
The tax is an anomaly and an ana-
chronism, unjust, now that the war is
over, and we sincerely trust it will not
be finally levied.

"OUR BEST PORTRAITISTS"

"Who are the 12 best portrait painters
in America, born in this country?" asks
Mr. F. W. Coburn in the Boston "Herald."
This momentous issue is shortly to be
settled by a jury of three distinguished art
critics, Dr. Christian Brinton of many cos-
mopolitan celebrities; W. M. deB. Nelson,
editor of "The International Studio," and
James B. Townsend, editor of the AMERICAN
ART NEWS. Their selection has more than
curious and academic interest. A Norse
munitions maker, grateful for war profits,
such as came easily in his natural country,
Mr. Christoffer Hannevig, has put up a
fund for commissioning the 12 best men we
have in American art to make the portraits
of 12 out of 25 Americans, 'who have proved
the driving forces of America in the war.'
These likenesses will be hung in the
National Portrait Gallery.

"Among those whose names have been
mentioned as possible choices of the jury
are John S. Sargent (who was born abroad),
Louis Betts and Irving R. Wiles. The list
will be awaited with interest. Were it to be
made out by a jury possessed of determina-
tion to follow with fear or faint the tra-
ditional canons of good portraiture, about
half of the dozen selected must inevitably
be of L'Ecole Bostonnaise, but N. Y. prejudice
against this school in this village will, of
course, make it probable that not more than
one Bostonian or ex-Bostonian, will be on
the list."

[Mr. Coburn is strangely (for an art
critic) ignorant of the fact that a child
born of American parents anywhere in
the world is an American and consid-
ered "American-born" (Sargent was so
born of American parents in Florence,
Italy, Jan. 12, 1856). Note the blush-
ing modesty with which Mr. Coburn
says that "to follow the traditional
canons of good portraiture about half
of the dozen (portraitists) selected
must inevitably be of 'L'Ecole Bos-
tonnaise.'" Oh, Boston, Boston, when
will Thou lay aside Thy provincial
"holier than Thou" attitude?—Ed.]

Davison Shows Americans

At his handsome studio gallery in the
Anderson Gallery building, Park Ave. and
59 St. Mr. Henry J. Davison, the artist,
architect, decorator and lecturer on "Color,"
is showing for a limited period, well chosen
examples of Frank W. Benson, William M.
Chase, Joseph De Camp and T. Dewing.

CORRESPONDENCE

Phila.'s "Lansdowne" Washington

Editor AMERICAN ART NEWS,

Dear Sir:

Answering your editorial query in your
issue of Feb. 1, following the quotation of
my article on Gilbert Stuart, published in
the Phila. Eve. "Bulletin," I may state that
the Lansdowne type portrait of Washing-
ton at the Pa. Academy of Fine Arts was
bequeathed to the institution by William
Bingham of Phila. The picture has been
in the possession of the academy since
1811. No price but gratitude and affection
has been exchanged for it.

Very truly yours,

Edward Biddle.

Phila., Feb. 11, 1919.

HOW ART VOGUES CHANGE

"Among the paintings contained in the
collection of the late John W. Sterling, sold
at the Plaza Jan. 29 last," says Holland in
the Washington "Herald," "was one by
Bouguereau. When Mr. Sterling bought this
painting it was one of a group of four by
this famous French artist offered for sale
at a time when Bouguereau was in high
favor with collectors and was enthusias-
tically praised by competent critics, especial-
ly for his mastery of flesh tints.

"These four pictures were sold to men
of great wealth who had gained prominence
in the Wall Street district, one of whom
was president of an important American
railroad system. Mr. Sterling was one of
the four purchasers, if the statement made
by a man of high authority can be accepted
as accurate. At all events he bought this
Bouguereau and paid \$7,500 for it. But the
great French artist has had his day and the
accepted bid, Jan. 29, for this one of his
paintings, which was bought thirty years
ago by Mr. Sterling, was only \$320.

Popularity Shifts Rapidly

"The incident illustrates the changes in
popularity of paintings which at one time
were deemed of great artistic excellence and
that brought high prices and have recently
been sold for a trifle. Mr. Sterling was
numbered among that considerable number
of men of great wealth and achievements
who found recreation in collecting pictures
and who also expended a great deal of
money in securing a good collection. He
was a very great lawyer. Many esteemed
him as worthy to rank with the first four or
five leading lawyers at the bar of N. Y. City.
No man engaged in the practice of law
worked with greater assiduity at his pro-
fession than did Mr. Sterling. Why he
should have labored so hard and steadfast
was often spoken of as something of a
mystery. He was not married. He lived
the life of a recluse, except that he gathered
around him a few very able men who be-
came his intimates. He was named by
James Stillman as one of the executors,
under the Stillman will, of an estate of forty
millions.

"Mr. Sterling did withdraw occasionally
for a few weeks from his practice, seeking
recreation and renewed health by fishing in
Canadian waters, and it was while on a
pleasure trip of this kind he died last
summer. His other creation was in collect-
ing pictures, and then, in the night time
when his day's work was done, in yielding
to the fascination of them, occasionally with
a friend, but more often alone. He believed
that this intimate communion with his pic-
tures greatly refreshed his mind, took him
almost into another world where only peace
and happiness prevailed. In this respect
he resembled the late John G. Johnson of
Philadelphia, and also the late J. P. Morgan.

Old Fashioned Works Sometimes Depreciate

"He must have expended, in securing this
collection, a considerable sum, possibly
\$200,000, although the precise amount is only
an estimate of his friends. Now that his
pictures are to be scattered after having
been sold at auction, it seems certain that
the aggregate sum received for them will
be many thousand dollars less than he ex-
pended in the purchase of them.

"Some of the men who achieved greatly
in the generation that has now ended and
who were conspicuous in the financial life
of the country, in the securities market of
Wall Street and in railroad affairs, found
delight in their leisure moments in buying
pictures, not speculatively, but with intent
to enjoy them. That was the case with
C. P. Huntington, Jay Gould, J. P. Morgan,
James J. Hill and President Blanchard of
the Erie Railroad, as well as others. When
these men were contemplating their pictures
they appeared to those who were privileged
to see them almost as though their nature
and their intellectual characteristics were
changed because they became absorbed,
sometimes almost trance-like, as they sat
viewing their collections. Curious freaks
from a business point of view were some-
times established in association with picture
collections. This morning a close friend of
Jay Gould was reminded while reading the
report of the sale of Mr. Sterling's pictures
of an experience associated with Mr. Gould
as a picture buyer of which this man had
personal knowledge.

Got Corot for Debt

"An operator upon the stock exchange
who was also a collector of pictures became
indebted to Jay Gould to the extent of
\$50,000. Finding it inconvenient to pay the
debt on the spot he gave to Mr. Gould a
bill of sale of his pictures as security. After
about a year had passed and the debt had
not been liquidated, Mr. Gould asked a per-
sonal friend to look at the collection of
paintings for which he had a bill of sale,
and make choice of enough pictures fairly
well to represent \$50,000. One of the pic-
tures was a Corot and the collector, who
owed Mr. Gould money, agreed to let that
go for \$15,000. It was included in the list
of paintings Mr. Gould took over to liqui-
date the debt. The picture was taken to
Mr. Gould's home and in his leisure mo-
ments he was accustomed carefully to study
it, always with admiration.

"After Mr. Gould's death it was decided
that his heirs should make selection from
his collection and having done that, then
the value of the pictures was to be taken
from their share of the estate. Edwin
Gould, who was a great admirer of this
Corot, made choice of it and it was appraised
at \$75,000, or \$25,000 more than the debt
which it in part served to liquidate and
\$60,000 more than Mr. Gould paid for in this
way.

Picture Sales Often Save Credit

"Collections of pictures have served sev-
eral times when financial stress was upon
the owners to relieve them from that em-
barrassment. The late George I. Seney
turned over his collection of pictures to
those who were endeavoring to liquidate
the affairs of the Metropolitan Bank, of
which he was president up to the time of
the embarrassment of the bank. The late
Frederick D. Tappen, who acted for the
Clearing House Association, handled those
pictures so wisely and with a watchful eye
upon the picture market that he was at
last able to turn in about \$1,000,000 which
served to perfect the liquidation of the
bank."

The John Taylor Johnson Show

"The collection of paintings formed by the
late John Taylor Johnson, who at one time
was very active in the affairs of the Jersey
Central R. R. Co., and who met with severe
financial embarrassment, was turned over
to a committee for the purpose of so
marketing the pictures as to meet as far as
possible the obligations which he was under
to various banks. These pictures were
marketed for about \$1,000,000, according to
the general understanding. Mr. Johnson
was thereby relieved and just then there
came, by singular but gratifying coincidence,
a great appreciation in the quotations for
Jersey Central stock, whereby Mr. Johnson
not only regained his fortune but consid-
erably increased it.

MET'N MUSEUM ACTIVITIES

In conformity with the policy adopted by
the museum of acquiring fine examples of
the early American decorative and industrial
arts, it has purchased the Wentworth-
Gardner house at Portsmouth, New Hamp-
shire, one of a chain of colonial houses
owned by Wallace Nutting. The house,
ideally situated and of unusual historic
significance, has in its interior decorations
splendid representations of XVIII century
craftsmanship. The purchases will prevent
the building from passing into the hands
of a private owner, and will afford notable
additions to the museum's present collec-
tion of early American interior decorations,
which, it is hoped, will in the near future
be installed in a suitably constructed wing.

There are two American mantelpieces
shown in the Room of Recent Accessions.
The mantels, the gift of Francis P. Garvan,
were made after the close of the War of
1812, and reflect the desire of the makers
to perpetuate the patriotic fervor of the
people. The designs are distinctly after the
work of the Adam brothers, the composition
ornaments being used.

Six drawings by Flaxman, formerly in the
Thomas Hope collection, have been added,
as well as a Chacennes and a Tiepolo, both
from the Hamilton Field collection.

A loan exhibition of paintings by Gustave
Courbet, in commemoration of the 100th
anniversary of his birth, will be held in the
museum beginning April 7, and will last
for six weeks. An exhibition of posters
made by elementary school children, held
in Class Room C, will continue to March 1.

The Isaac D. Fletcher collection will re-
main in its present state until March 4, ac-
cording to the wishes of its donor, after
which date the items will be dispersed to
their respective departments.

Announcement is made of the marked
success of the orchestra concerts conducted
during January, and that funds have been
assured for another series during March,
beginning Sat. eve., March 8.

A. A.

Miss Amelia Defries will speak on "Art
and the City" at the University of Toronto
Feb. 21 and at the Women's Canadian Club,
Hamilton, Ont., Feb. 22 next.

LONDON LETTER

London, Jan. 31, 1919.

Much interest has been excited both in France and England in the work of the American sculptor, Jo Davidson, now engaged in France on a series of busts of the principal leaders in the military and political worlds of the Allied countries. He has already executed in the surprisingly short space of five hours (taken in two portions), a remarkably fine bust of Marshal Foch, in which he seems to have brought out all the essential qualities of the great soldier. The busts of Lloyd George and Haig still remain to be done and it will be interesting to compare these when finished, with the similar work executed by British sculptors. The extraordinarily vigorous original statue of "France," which Davidson has carried out for Paris, admirably points the way for those who contemplate the execution of war memorials. There is nothing stereotyped or commonplace about the splendidly virile, inspired figure of France, goaded into war fury and calling aloud upon her sons to aid her in her mission. It is a fitting conception of a great idea.

Mostyn's Gardens Galore

The Fine Art Society's largest room is at present devoted to the works of Tom Mostyn, that specialist in gardens—gardens of mystery, gardens of imagination, gardens etherealized and spiritualized. Though the exhibition as a whole leaves one deeply impressed by the artist's undoubted mastery over paint, his fine sense of color and his temperamental style of expressing his ideas, yet one cannot but feel that his very facility is his undoing. Having made an undoubted success by certain of his garden subjects, he has fallen a victim to his own prowess, he repeats himself, and his variations are not sufficiently convincing. It is a temptation to him to harp too insistently on the effectiveness of the single figure among a wilderness of flowers, he is inclined to attain too easily the effect of mystery by means of the shrouded form with hidden face and it does not heighten the impressiveness of his canvases to find the same type of composition repeated with so much frequency. Indeed, beautiful as many of the pictures undoubtedly are, it seems almost an error of judgment to have exhibited them "en masse," for their propinquity brings into prominence the defects of the artist's qualities. Their decorative character, however, suits them admirably for exhibition singly and one is not surprised that their author has the honor of being freely represented in our public galleries throughout the Kingdom. Seen in the company of work by other artists, Mostyn's merits would stand out with admirable distinction, but as part of a one-man show, the canvases do not add to his reputation.

Christie's Sales Resumed

Christie's have now reopened their sales-rooms with the dispersal of some interesting furniture and Persian carpets. Among the former was a cabinet of old English lacquer decorated with Chinese scenes bought by Mr. F. Partridge for 195 guineas. The reopening of Christie's after the Christmas session is always the sign for increased activity in the art world, which as a rule resigns itself to lying more or less quiescent during the first two or three weeks of the new year.

Brochure on Wilton Armor

A brochure just issued by Sotheby's on the subject of the Wilton Armor, which was to have been sold by them in July, 1917, but which owing, no doubt to an article by Mr. Charles Ffoulkes which appeared in the Burlington Magazine, throwing doubt upon its authenticity, failed to reach the reserve placed upon it and was withdrawn by Lord Pembroke. The present pamphlet which is interesting as recalling a noteworthy case, reprints the entire controversy with the articles by various "experts" written in connection with it. The armor, it will be remembered, was said to have belonged to Anne de Montmerenci, Constable of France and to Louis de Montpensier, both of whom were taken prisoners at the Battle of St. Quentin in 1557. The sums bidden respectively for the suits were £14,000 and £10,000.

Criticism in a Will

When Alexander Baird-Carter, the art dealer of Jermyn Street, bequeathed in his will to the London Museum his first state-proof mezzotint of Samuel Cousins' "Master Lambton," after Sir Thomas Lawrence, he added a note to the effect that he considered it "the finest he had ever seen. All would-be mezzotint engravers would do well to study this beautiful mezzotint." Another will by which the nation is to benefit is that of the late Robert Ross, who left Aubrey Beardsley's drawing of "The Toilette of Salome" and Richard Dadd's of "The Castle of Seclusion" to the National Art Collections Fund, for presentation to the British Museum Print Room. A hope has been expressed in several quarters that these exquisite drawings will not be left to languish unseen in the Print Room which is only accessible to ticket-holders, but that they will be on view permanently to the public.

CHICAGO

When the annual show of works by local artists opens next week, old friends will have an opportunity to observe the recent work of Beatrice Edwards Tassencourt, who, although resident in France for some years and the wife of a distinguished French artist, Maurice Tassencourt, still retains her membership in the Society and plans to return here as soon as travel conditions are more settled. She was well known at the Art Institute some years ago, where she was considered to be a most promising pupil. The picture in the present show is in her French style, developed by long residence abroad.

Robert Lee Eskridge surprised his friends with the variety and charm of the little South Carolina sketches which he is exhibiting in his studio. He seems to have put into them all the appeal of the country which affected him so deeply that he "felt as if he were walking through the pages of a book," while under its thrall, to use his own expression. "The South to me," he says, "is like a place where some one has gone and shuts the door upon the world. That part of it about Columbia is a land of memories." One feels this in his little sketches of the villages from which Sherman bombarded the State Capitol and in the studies of deserted and ruined cabins, with their chimneys still standing, which to him were an epitome of the South. His studies of "Jim Crow Town" such as "Aunt Lilly's Backyard," with its lines of washing, have a racial quality difficult to describe. His sketches of camp life are different in tone and character, and of another realm, fine in color and full of the interest attaching to an historic event.

Will Stevens has just sent to O'Brien's some really powerful canvases of the beauties of mountain and valley in and about his native Asheville. He seems to be gaining in strength and directness since his first work which attracted the attention and patronage of these galleries and it is easy to imagine a brilliant future for him. O'Brien's have also received some decorative arrangements by Edmund Garrett, of which an attractive window display has been arranged. They report the early return of Louis Betts to Chicago for the purpose of executing several important commissions.

The Thurber Galleries have acquired two notable Ziems, one in particular, an evening scene on the canals of Venice, unusual in a lower key and a richer tonality than is to be observed in most of his characteristic works. An early Thomas Moran, his 39th picture, is also out of the ordinary. It presents the Castle of St. Angelo and is in the old school method, minute in handling, and a bit low-keyed.

B. J. Morris and Geo. H. Heigh are exhibiting at the Chicago Camera Club some photographic prints which deserve to rank as works of art. Landscape and figure studies are included and all are so managed as to make one realize that the camera may be employed to the same ends as the brush.

At Young's Art Galleries there is now on exhibition, "Under Golden Skies," by Albert P. Ryder, one of his glowing autumn subjects of fair size, possessing that magical charm of color which characterizes Ryder at his best. "Under the Live Oaks" and "Return of the Flock," by Wm. Keith, are two works that register high-water mark in the artist's production, and were evidently painted when he was at peace with the world and at his best. These galleries will open next week an unusual sale of some 25 paintings, to be sold by the bidding plan which the galleries have made so popular. A handsomely illustrated catalog is now ready, fully explaining plan of sale. All pictures have a fixed price in the catalog and are for sale at that price for one week, following which there is a daily 5% reduction on each picture. Meanwhile the bidders in the sale may at the beginning make bids of 5%, or some multiple of 5%, of the price of each picture. The next bidder must bid 5% higher, etc. Bidding goes on day by day until finally the picture has been reduced in price to the amount some one has bid.

These sales have become quite a feature during the past several years. The Young management states that over half the pictures sold in recent sales have been to out of town buyers with the understanding that buyers who purchase without seeing the picture, may return works which do not please. There have been no pictures returned by such buyers.

Included in the coming sale is the picture by Felix Russmann, "The Black Bottle," winner of one of the Hallgarten prizes of last year at the National Academy, a fine little Blakelock, formerly owned by Mr. Daingerfield, and examples of J. Francis Murphy, J. E. Bundy, Mrs. Jessie Arms Botke, H. M. Kitchell, O. E. Berninghaus, Warren B. Davis, Alfred Janssen, E. H. Potthast and other artists of note. The illustrated catalog will be mailed free to anyone requesting it and will prove of interest to collectors. The free and open manner in which these sales have been conducted has been useful in making broader markets throughout the West for the works of many younger American artists.

Marion Dyer.

PHILADELPHIA

Military and naval uniforms worn by distinguished officers of both services of the U. S., Great Britain and France gave to the Private View of the Pa. Academy's Annual Exhibition on the evening of Feb. 8 the warlike note of color not usually seen at these social gatherings. The presence of the official coterie and a number of Japanese diplomats added to the throng of local celebrities in the world of art, literature and music and last, but not least, the groups of artistically attired women would probably place this year's Private View as one of the notable social functions of the season. Later in the evening a number of the artist exhibitors and journalists reviewing the exhibition as critics were entertained informally as the guests of Mr. Albert Rosenthal, painter of the portrait of Major R. Tait McKenzie in the Academy show.

The Fellowship Exhibition will be held in the galleries of the Art Alliance March 6 to 20, inclusive, instead of that of the Sketch and Plastic Clubs as has been the custom. On Feb. 14 there will be an illustrated lecture before the Fellowship by Professor Ettore Cadorin, the Venetian sculptor and Italian soldier, on "How Italy's Art Was Saved and Protected in the War." There was a discussion of the relations of the "Academy and Its Fellowship" at a meeting of the latter body Feb. 4. Robert Vonnob addressed the meeting and Herbert Welsh read a paper sent by Birge Harrison. Miss Butler was the reader of a communication from Frederick Waugh, unable to be present owing to the death of his sister Ida Waugh, and there was read a letter from Colin C. Cooper. Interesting discussions followed during which it was pointed out to the Fellowship that they could be more helpful to the Academy if more of them became annual members of the latter and if the Fellowship sent better work to the Annual Academy shows these would be more representative of local artists. In doing this the management of the Academy might decide it could be benefited still more if an artist from the Fellowship should serve as a member of the Board of Directors. This expansion is what the Fellowship considers desirable and, indeed, even now a Committee is placing this desire before the Academy authorities.

Grossly exaggerated reports of the destruction of works of art at the Chester Springs Summer School, apparently by the hand of a madman, have been published in the local newspapers, but have been minimized by Mr. John Frederick Lewis, the founder of the school. As most likely the canvases slashed and the sculpture reported to be hammered to pieces were the work of students, the value of them would be more or less uncertain. Suspicion points to some one familiar with the premises but the actual extent of the damage wrought has not yet been made public.

During a number of years past it has been the practice of the Academy Fellowship to loan pictures from its Annual Exhibitions to the Elementary School Committee of the Board of Education to be taken around as a traveling exhibition and shown in the various city schools at a cost to the Board of \$175 each year. Upon the declaration of one of the members of the Committee that he considered the works in these exhibitions "very poor specimens of art," the annual appropriation for that purpose was discontinued, much to the indignation of the Fellowship.

Works of the official Persian Exhibition from the Panama-Pacific Exposition will be at the Art Alliance, in an exhibition, opened at a Private View Feb. 6 and holding over until March 3.

The Print Club has issued invitations to a talk on Japanese Prints by Mrs. Bolton Brown, Feb. 18, at the residence of Mrs. Jasper Yeates Brinton, the President of the Club, and where rare and exquisite examples will be shown.

The members and stockholders of the Pa. Academy and professional artists are invited by the President and Directors to an "Artist's Evening" for a Private View of the 114 Annual Exhibition on Feb. 18.

Mr. Langdon Warner, Director of the Pa. Museum, Memorial Hall, returned last week from the Orient, where he has been during the past year, in the interest of the Museum and of the Smithsonian Institution. Mr. Warner is Director of the proposed American School of Archaeology in Peking under the auspices of the Smithsonian Institution. During his absence Mr. Hamilton Bell was Acting Director at the Museum, and upon his retirement was presented by his assistants with a handsome gold-mounted walking stick.

Eugene Castello.

SYRACUSE (N. Y.)

The travelling collection of pictures, selected from the Luxembourg Gallery of Paris, has reached this city and is installed at the Museum until March 1. The collection was first shown at San Francisco in 1916, and at the close of the Exposition went to the Brooklyn and Boston Museums in turn. It was reviewed in the ART NEWS when in San Francisco and again noticed when in Brooklyn, so that it calls for no further comment now.

PARIS LETTER

Paris, Jan. 31, 1919.

There are few events in the art world to record. Ch. Lacoste is showing some clever work at Blot's Gallery in the Rue Richemont. The gallery is lighted in a novel way from a single center concealed in the top of a pillar, but throwing no shadows. At his best Lacoste is admirable. His pictures are not generally large but he gets much into them, as, for instance, in his view of Paris roofs, a symmetrical vision with a suggestion of intense, if hidden, life bathed in its opaline atmosphere of a Paris dawn, a poem in itself. In a totally different style is a still life, a single pink rose in a green glass on a deep blue background painted with great distinction and exquisite sense of color and tone. A third manner is seen in a canvas showing a field of ripe corn with an August sky painted with the simplest of palettes. A good deal of the artist's work is inspired by the landscape of his native province, Southwest France, or of the neighboring Auvergne.

There is a bronze bust of Zola by Zouant, displayed among the Lacoste paintings, and very well it looks there—a neat, compact work weaving an air of concentration and no suggestion of creative genius, which is probably very truthful.

Paintings by Devambez

Devambez has some attractive work on view in his gallery, where there hangs a large number of Van Dongen's curious paintings. Van Dongen belongs to the Matisse brotherhood and his work would hardly be out of place in a Futurist atmosphere, although he conceals his talent less successfully than do the Futurists in general. He has some strange and inflammatory bits of color and designs, on Devambez' walls including two drawings jotted down upon sheets of The N. Y. Herald and both ticketed: "Sold." Apart from his strange staring women he has some clever watercolor drawings such as "Extra Muros" and "On the Shore," which show what he can do in the open air and in strong sunlight.

In decorative art there is in the same gallery some original and extremely beautiful furniture whose architectural lines leave little room for adverse criticism. They are set forth on hand-made long-pile carpets and rugs of soft rich color and graceful floral designs treated in flowing lines like some Boucher panel, but entirely novel and original in effect. Chairs and sofas are upholstered in needlework which at once removes them out of reach of modest purses, but they are gracious to look upon. We are perhaps on the eve of a new style and period in house furnishing which will be a worthy successor to those that have gone before; a style richer and more graceful than the best Louis-Philippe, more comfortable than the dainty Empire, and more practical for family use than the gorgeous Louis XVI or XV. At all events these models signed by Dufrene are in the purest French taste and are well worth a walk to the Boulevard Malesherbes where they are on view.

A. I.

Exhibition of Polish Art

An exhibition of Polish art and mementos is on at the Musée des Arts Décoratifs in the Pavillon de Marsan in the Louvre. Besides numerous tokens reminiscent, especially of Franco-Polish relations throughout the ages of historical interest, lent by collectors, there are various displays of decorative intent by Franco-Polish artists. Mmes. Frankowska, Piramowicz, Alexandrowicz, Lazarska and Piechowska show dolls made and dressed by them which, when first exhibited in Paris some years ago in this same gallery, were a great stimulant in the artistic-toy movement. The Polish ladies' achievements transcend, in many cases, however, the original purpose. They are greatly sought after by collectors, and Miss Frankowska's taste and skill in this line is especially remarkable, although close-run by her colleagues. Another crafts-woman, Miss Brodzka, shows good leather-work, bindings, blotters and so on, in which national characteristics are agreeably evident.

The name of a recently deceased painter, Szczecinski, has revealed, through a retrospective display, his claim to take a place, second only to that of Poland's greatest pictorial artist, Stanislas Wyspianski, represented by a single but beautiful specimen, the only original by him available in Paris. The artist, of Franco-Polish descent, Ciolkowski, was represented by designs in black and white and a portrait of decorative feeling. The regrettable absence of those two talented and celebrated painters of Polish nationality. Mmes. Bozanska and Mela Muter, was to be explained, no doubt, by limits of space of a gallery strictly affected to the applied arts.

M. C.

An International Art Commission

A plan is now on foot for the formation of an International Art Commission, the object of which will be to deal with the whole question of Germany's responsibility in regard to art treasures which have been destroyed, looted, or damaged by her during the war.

P.&D. COLNAGHI & OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters.
Experts, Valuers and Publishers.

144-145-146, NEW BOND ST.,
LONDON, W.

Cable Address, COLNAGHI, LONDON.

Warwick House Ltd.

45 EAST 57th STREET
NEW YORK

Announces an exhibition of rare

Antique French Furniture
and Objets d'Art
of the Louis XV & Louis XVI
Periods

held in conjunction with

Messrs. Henry Symons & Co.
of London

XVIII CENTURY PORTRAITS

An important collection of 500 paintings
made over a period of twenty years by a
Connoisseur including fine examples by

Gainsborough	Romney	Reynolds
Raeburn	Beechey	Allan Ramsay
Gilbert Stuart	Opie	Northcote

is now for sale by private treaty and can
be viewed at

THE PEMBROKE GALLERIES, Ltd.

81 Park Street, Bristol, England

Write for photographs and full particulars

EXHIBITIONS NOW ON

(Continued from page 3)

Art Alliance Gives Reception

The National Dry Goods Association was
entertained by the Art Alliance of America
in their galleries, at 10 E. 47 St., on Thurs.
eve. last. The object of the reception was
to show the dry goods firms how much they
can be benefited by coming in contact with
the artistic products of the country.

The Art Alliance for the last three years
has been carrying on a propaganda for
better merchandise designed in America and
made in America by Americans. It has held
contests for textiles, for containers, adver-
tising, toys, etc. The result is that its mem-
bership includes many clever people, who
design and make beautiful objects—not
wholesalers—just clever people, who have
small studios and workshops all over the
country.

The special exhibit just opened includes
original designs for textiles, and the ma-
terials actually made therefrom; scarfs, por-
tieres and gowns decorated by the pro-
cesses of batik, tied-and-dyed and block
printing, a completely furnished living room,
original sketches for advertising and the
prints therefrom, and, in addition, there is
a gift shop with numerous attractive hand-
made objects. The exhibition offers an op-
portunity for members of the Dry Goods
Association to see the important part that
art plays in most types of merchandise.
Dr. James P. Haney, Director of Art in the
City High Schools, spoke on "Mutual Re-
sponsibility of the Artist and the Trade" at
the reception.

Salmagundi Picture Sale

The first session, Wed. eve., of the annual
sale of pictures by members of the Sal-
magundi Club, at its home, 47 Fifth Ave.,
brought a total of \$3,338.50. Charles Vezin
acted as auctioneer.

A marine by Fred J. Waugh brought \$325;
"The Grey Wolf," by Charles S. Chapman,
brought \$160, and "Wood Haunts," by John
F. Carlson, \$150. Results of Thurs. and
Fri. eve. sales will be given next week.

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

Jennings Tofel at Bourgeois Galleries
Some oil, charcoals and pen and ink
drawings by Jennings Tofel are on exhibi-
tion at the Bourgeois Galleries, 668 Fifth
Ave., through March 1.

There is much beauty in Mr. Tofel's land-
scapes, poetic conceptions brushed in a low
key, and revealing an intensity of feeling
and an idealism of truly Slave quality.
More than one of these canvases suggest
vaguely scenes from the Divine Comedy,
and yet on close examination one finds they
are merely the artist's conception of such
themes as "Twilight," "Out of Silence,"
"Love in a Garden," "Mountains in Mist,"
"Solitude," "In the Valley," and "In a Gar-
den. In other pictures, "rhythms of line
and color," it is difficult to follow the tan-
tastic trend of the artist's mind, the tongues
of flame and dimly perceived figures through
waves of fire, requiring some effort of the
imagination in order to arrive at a conclu-
sion as to their significance.

The portraits are interesting and strong
work, characteristic heads of picturesque
subjects.

Mr. Tofel treats an infinity of themes in
his drawings, charcoal and pen and ink,
handling these media with the same in-
tensity of purpose and strong regard for
rhythm so notable in his oils. Here again,
fantasy mingled with a strange sense of
realism and modernity is the presiding
genius.

Among the most striking of these black
and whites are: "Girl and Swan," "Beggar
and Prince," "Lucifer," "The World is a
Tale," "Dance of the Maidens," "Watery
Castle," "A Poem," "To a River," "Master
and Slave," and "Christ and the Cross,"
only to mention a few of the number.

Industrial Art Exhibit

The artistic products of the country are
well represented in the special exhibition of
Industrial Art now on in the galleries of
the Art Alliance of America, 10 E. 47 St.,
to remain until Feb. 22.

Original designs for textiles, scarfs, por-
tieres and gowns with batik decorations,
tied-and-dyed and block printing, original
sketches for advertising, besides a complete-
ly furnished living room, and a gift shop
containing various hand-made objects, are
the chief exhibits on view.

The Art Alliance has recently held con-
tests for designs, textiles, containers, adver-
tising, toys and other objects, with the re-
sult that its membership now includes a
number of clever workers in different parts
of the country, and hence the present at-
tractive exhibition that is arousing consid-
erable interest.

Mme. Millet at Barbizon Show

Mme. Francois Millet the wife of Francois
Millet, son of J. F. Millet, visited last week
the exhibition of "The Haunts and Homes
of the Barbizon Painters" by Alexis Jean
Fournier at the Babcock Art Galleries.
Mme. Millet was much affected by Mr.
Fournier's truthful representation of the
Barbizon country and the homes of the
painters. Mme. Millet, who was Miss S.
Reed, daughter of the late Mrs. Sylvanus
Reed of N. Y., will become a resident here
and will later have an exhibition at the
Babcock Galleries.

Miss Alice Judson is painting at her studio
in the Sherwood, a portrait of Mrs. George
Pearse Ennis. Miss Judson hopes to finish
this portrait for the exhibition of the Na-
tion Association of Women Painters and
Sculptors, which opens Feb. 15.

Constance Curtis held an exhibition of
recent portraits at her Van Dyck studio
last week. Her presentments of children
were of unusual interest. Among these por-
traits are those of the two children of Mrs.
Catherine Crosby, Mrs. Marshall Dodge's
baby boy, painted with much sympathy, and
the two children of Mrs. Allen Wardwell.
In addition to the portraits there were sev-
eral compositions, including "The Green
Jar."

Content Johnson at Majestic Salon

The thirty canvases which make up an
exhibition by Miss Content Johnson, now
on at the Hotel Majestic Salon, are a credit
to her ability. She has breadth of vision,
beauty of color, good drawing and distinct
individuality, and this display is one of the
most interesting of the season. Every can-
vas has its message and evidences knowl-
edge, thought and feeling. The artist is
versatile, well exemplified in the varied sub-
jects presented; each with skill. Her por-
traits are rendered with expression and in
her landscapes and genres are refinement
and charm.

The sentiment with which she has pre-
sented the old homestead of the late J.
Wells Champney, the artist, at Deerfield,
Mass., the simplicity of her technique and
picturesqueness of her design would give it
a place in any exhibition. A "Portrait of
Mrs. Nase" is a clever study of light and
shade, with good characterization. There
is a portrait of Mrs. Buell that has color
and life. An "Old Market at Quebec," al-
though loosely painted and broadly impres-
sionistic, has interesting forms in limpid
color and an atmospheric charm.

There is only one of her old Oxen com-
positions by which the artist has long been
known. "Canadian Oxen" has lost none of
the charm with which she has always pre-
sented this subject, and is one of the best
canvases in the display, deep in tone and
poetical in rendition. Other good works
are "Portrait of My Mother," "The Spin-
ner," "Head of Old Woman," "Late After-
noon, Old Deerfield," and "Sunlight and
Shadow."

Sculpture by Edmund T. Quinn

The latest exhibition at 556 Fifth Ave.,
under the direction of Mrs. Albert Sterner,
is a collection of sculptured works, mainly
portraits, by Edmund T. Quinn. The sub-
jects the artist has chosen for the portrait
work are quite as interesting as the sincere
and able manner with which he has pre-
sented them. Edgar Allan Poe, Francis
Wilson, Albert Sterner, and Mrs. Sterner,
and Allan Pollock are among the persons
portrayed. He is evidently a student of
psychology nor does he balk at necessary
detail to convey the character of his sitter,
but with patience and skill carefully mod-
els his flesh. Francis Wilson is shown in
characteristic attitude, with head slightly
bent to one side. The modeling is strong
and the portrait an excellent likeness.
Edgar Allan Poe's head has all the poetry
necessary to distinguish the spiritual side of
his character. "On the Summit," a graceful
figure of a woman, gives a clever effect of
blowing winds in the movement of the
drapery; "Aspiration" is an ideal head, chis-
eled out of a solid block of marble, in the
Rodin manner. The beautiful face is full
of sentiment and the modeling delicate and
refined.

Italian Exhibit at Little Gallery

Beautiful antique Italian textiles, rich in
color, soft and fine in weave, are among
the lovely things shown at the Little Gal-
lery, 4 E. 48 St., to Feb. 22. In addition
to these gorgeous silks, satins and velvets,
there is a remarkable collection of modern
Italian glass and pottery, artistic in design
and including some really fine pieces. It is
interesting to note the points of similarity
between these foreign products of the day
and certain objects in the same line, due to
the initiative of American artists, whose work
has frequently been seen in this gallery.
A difference in colorings, in decorations,
and the fact that Italian potters have at
hand classic models that are wanting here,
account for the marked contrast felt in
certain other points.

The arrangement and display of both tex-
tiles and pottery are most advantageous,
every piece being effectively placed and
color schemes duly respected, all of which
goes to ensure the success of the exhibition.

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS d'ART

S. T. SMITH & SON

OLD MASTERS
PASTELS

37 Duke Street, St. James', London

ESTABLISHED 1790

H. VAN SLOCHEM

OLD MASTERS
Objets d'Art

26c, King St., St. James's, London, S. W. 1

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

Telephone Plaza 6093

EMILE PARES

—APPRAISERS—

Importer of Antiquities and
Art Objects --- Tableaux

20 East 55th Street - New York
Paris—11 Place du Palais Bourbon

"The Ten" in Washington

According to the Washington "Star" the
present exhibition of "The Ten" now on in
the Corcoran Gallery in that city is com-
posed of forty canvases, not all new, but for
the most part never before exhibited in
Washington. A few belong to the Charles L.
Freer collection of Detroit, notably two
little pastels by Thomas W. Dewing, with
"The White Lilacs" and "The White Pas-
ture" by Willard L. Metcalf. Other Met-
calfs are "The Old Church, Deerfield" and
"Blossoming Oak."

Frank W. Benson has several examples,
notably "Red and Gold," and Joseph De
Camp and Edmund C. Tarbell have also a
variety of their old and well known works,
but the "Mary and the Venus" by Tarbell
has only just been completed.

Childe Hassam is represented by his
"Little River, June," and "Allied Flags."
"The Trio" by Robert Reid is lent by Mrs.
Joseph H. Choate. The late William M.
Chase is represented by a number of
examples of his well known brush. Edward
Simmons's large picture of "A Mother and
Baby" is lent by the Buffalo Academy. J.
Alden Weir shows his "Nocturne."

Altogether a good, but to American art
lovers who follow the exhibition, rather a
"stale" show.

James Weiland is conducting an exhi-
bition of his paintings at the Hotel Bossert,
Brooklyn, which is to continue for two
weeks more. Two of the paintings have
been sold.

Mr. and Mrs. W. W. O'Hara, who recently
purchased a home at Darien, Conn., are
trying to form an art colony in that district.
They are seeking options on land at Darien
and adjacent places in view of interesting
artists in out-of-town homes.

INNESS

PAINTINGS

GEORGE H. AINSLIE
615 Fifth Avenue
at 49th Street
NEW YORK CITY

ART AND BOOK SALES

Combination Picture Sale

Some 80 oils out of a total of 175, the first part of a collection assembled by the American Art Association from several private owners, executors of estates and which included presumably some works from dealers' stocks, were sold by Mr. Thomas E. Kirby at the first session of a sale on Mon. eve. last, Feb. 10, in the Plaza ballroom, for a total of \$48,840. There was a fair attendance but the bidding was not spirited, save in the case of the good example of Sir Joshua Reynolds' "Portrait of Anthony Chaurier," which, while not a great, was a pleasing canvas in the master's quieter manner and which, after lively competition, was secured by Lewis and Simmons for \$7,000. The curious Murillo, "Sam Fernando," brought only \$3,500, and the large standing full-length "Portrait of Lady Delawarr," attributed to Van Dyck, only \$1,300 from Knoedler & Co., the only purchase made by that firm. The large Verboeckhoven, "Landscape and Cattle," the finest example that ever came on the auction market in this city, went to Clapp and Graham for only \$575 as the canvas was too large to be salable. That a work attributed to Raeburn brought only \$300, and others given to great names sold in the hundreds, tells the story of the sale which was largely made up of attributed pictures, frankly so labelled in the catalog.

The pictures sold, with artists' names, titles, sizes, buyers' names and prices follow:

No.	Artist	Title	Buyer	Price
1.	Dutch School, "Portrait of a Man," Panel, 8 1/4 x 6 3/4. W. Neustadt.			\$30
2.	Hals, Frans (After), "Portrait of Boy, Laughing," Panel, 13 x 13. Kleinberger Galleries			950
3.	Dutch School, "The Smoker," 12 1/4 x 9 3/4. A. Reimann			50
4.	Van De Velde, "Sea View," 12 x 18. Scott and Fowles			450
5.	Wheatley, Francis, "The Fisherman's Departure," 18 x 22 1/4. Scott and Fowles			310
6.	English School, "Landscape," 12 x 17 1/2. M. Ash, Agt.			175
7.	Ribera, J. (Attributed), "Portrait of a Man," 15 x 18 1/2. Seaman, Agt.			140
8.	Cotman, John S., "At the Pier," 24 x 18. Mrs. H. A. Goman			75
9.	English School, "Portrait of a Young Lady," 29 1/2 x 24 1/2. R. Ederheimer			190
10.	Rubens (Attributed), "Portrait of a Man," Panel, 25 x 19. A. Strohen			210
11.	Steen, Jan, "Family of the Artist," Panel, 25 1/2 x 19. Scott and Fowles			3,000
12.	Pulzone (Called Gaetano), "Portrait of Cardinal Ricci," 26 1/2 x 20. Seaman, Agt.			425
13.	English School, "Portrait of a Lady," 29 x 25. Seaman, Agt.			120
14.	Van Dyck, "Portrait of Jerome (Weston), Second Earl of Portland," 25 x 23 1/4. Seaman, Agt.			475
15.	Van der Neer (Manner of), "Landscape; Moonlight," Panel, 25 x 19 1/2. Scott and Fowles			210
16.	Dutch School, "A Peasant," 20 x 26. A. Strohen			75
17.	Duck, Jakob, "The Mountebanks," Panel, 18 1/4 x 27 1/4. Ehrich Galleries			1,050
18.	Bosch, Jerome, "Legend of St. Christopher," Panel, 19 1/4 x 13 3/4. R. Ederheimer			425
19.	Goyen, J. Van, "Dutch Canal with Fishermen," Panel, 14 x 17. Kleinberger Galleries			450
20.	Van der Neer, "A Landscape by Moonlight," 22 x 28. Satorover Galleries			140
21.	Van Goyen (Attributed), "Seascape," Panel, 20 x 29. A. Strohen			270
22.	French School, "Portrait of a Marquise," 27 1/2 x 23. Barn G. Thomitz			260
23.	Tourneries, "Portrait of the Comtesse De Bougainville," 29 x 23 1/2. W. A. Burnett			190
24.	Désoria, J. F. B., "The Princesse De Lamballe," 30 x 25. L. L. Gillespie			130
25.	English School, "Portrait of a Lady," 30 x 25. Harrison Becker			120
26.	Lawrence (Attributed), "Louisa, Duchess of St. Albans," 30 x 25. Seaman, Agt.			280
27.	English School, "A Wreck Off Dover," 26 x 36. R. Glendenning			120
28.	French School, "Portrait of Princess Palatine," 32 1/2 x 26. A. Olivotti			140
29.	Nattier, J. M. (Attributed), "Portrait (Supposed) of the Duc De Montemartre," 32 x 26. Bernet, Agt.			1,225
30.	French School, "Portrait of a Warrior," 32 x 25 1/2. W. A. Burnett			160
31.	De Troy, N. (Attributed), "Portrait of a Lady," 32 1/2 x 25 1/2. A. Olivotti			120
32.	Campi, G., "Portrait of a Gentleman," 29 1/2 x 23. A. Olivotti			100
33.	Janssens, C., "Portrait of a Man," 31 x 25. Scott and Fowles			525
34.	Toque, L., "Portrait of a Lady," 32 x 25 1/2. H. A. Goman			450
35.	Hals, Dirk, "A Musical Party," 26 x 32. Kleinberger Galleries			2,800
36.	Kick, Simon, "Interior of an Artist's Studio," Panel, 36 1/2 x 27 1/2. G. F. Muller			190
37.	Verboeckhoven, E. J., "Sheep and Lambs," 24 x 32 1/2. Dr. F. Frank			525
38.	Janssens, C., "Portrait of a Lady," Panel, 31 x 25. E. T. Chester			280
39.	English School, "Portrait of a Lady with Her Daughter," 45 x 35. F. Baumeister			170
40.	Lawrence (Period of), "Portrait of the Hon. Mrs. Wolff," 32 1/2 x 27. F. Baumeister			130
41.	Reynolds (Attributed), "Portrait of an Englishman," 36 x 28. G. F. Muller			350
42.	Beechey, Sir W., "Portrait of a Young Lady," 41 x 33. W. A. Burnett			190
43.	Mierevelt, M. J., "Portrait of a Woman," Panel, 44 1/2 x 33. Seaman, Agt.			525
44.	Ravesteyn, J. Van, "Portrait of a Lady," Panel, 41 x 30 1/2. Satorover Galleries			400
45.	Dutch School, "Portrait of a Seigneur De Ripperda," Panel, 45 1/2 x 33. F. Baumeister			275
46.	Dutch School, "Portrait of Aysma Van Lanta," Panel, 45 1/2 x 33. F. Baumeister			425
47.	Van Gelder, "David and Bathsheba," 34 x 39 1/2. Lewis and Simmons			4,000
48.	Dutch School, "Portrait of a Lady," 33 x 25. Weston Galleries			140
49.	Pierre Mignard (Attributed), "The Duchesse De Chevreuse," 42 x 33. A. Olivotti			230

HENRY REINHARDT & SON

Old and Modern
PAINTINGS

New York
565 Fifth Avenue

Chicago
536 S. Michigan Avenue

Paris
12 Place Vendome

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

BALTIMORE WATERCOLOR CLUB, Peabody Institute Galleries, Baltimore.—Twenty-third annual exhibition, March 10-31. Exhibits received March 1.

NATIONAL ACADEMY OF DESIGN, FINE ART GALLERIES, 215 W. 57 St.—Ninety-fourth annual exhibition, March 18 to Apr. 27. Exhibits received March 5 and 6, at 214 W. 58 St.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—War paintings and drawings by British artists, through Feb. 26.

American Water Color Society, National Arts Club, 15 Gramercy Park.—Fifty-second annual exhibition, to Feb. 28.

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through Feb.

Arden Gallery, 599 Fifth Ave.—Paintings by John C. Johansen, to Feb. 26.

Art Alliance, 10 E. 47 St.—Exhibition of Industrial art, to Feb. 22.

Babcock Galleries, 19 E. 49 St.—Western genre paintings to Feb. 22.

Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.

Bourgeois Galleries, 668 Fifth Ave.—Paintings and drawings by Jennings Tofel, through March 1.

Braus Art Gallery, 2123 Broadway, at 74 St.—New paintings by well known artists.

Catherine-Lorillard-Wolfe Art Club, 802 Broadway.—Paintings by Rosina Don Dero, Acta West Salisbury, Zeta A. Moody, and Ethel Heaven Hamilton, through Feb.

City Club of N. Y., 44 W. 55 St.—Paintings by Carlton Fowler, Feb. 15-March 1.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Ehrich Gallery, 707 Fifth Ave.—Paintings by early Americans, Feb. 20 to March 15.

Ferargil Gallery, 24 E. 49 St.—Works by Edward L. Redfield, through Feb.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Sterner, sculpture by Edmond T. Quinn, to Feb. 22.

Folsom Gallery, 560 Fifth Ave.—Paintings by Wm. McGregor Paxton, to March 5.

Hotel Bossert, Brooklyn—Paintings by James Weiland, to Feb. 22.

Hotel Majestic Art Salon, Central Park W.—Paintings, figure pieces and landscapes by Content Johnson, to Feb. 26.

Kingore Galleries, 24 E. 46 St.—American paintings and sculpture, to Feb. 17.

Little Gallery—Antique Italian textiles; modern Italian glass and pottery, to Feb. 22.

Macbeth Galleries, 450 Fifth Ave.—Special group of American artists, Feb. 17 to March 1.

MacDowell Club, 108 W. 55 St.—Works by group of modern American artists, Feb. 18-March 2.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Paintings and drawings done at the front, by S. J. Woolf, to Feb. 22.

Montross Gallery, 550 Fifth Ave.—Paintings by Kenneth Hayes Miller, Feb. 18 to March 8.

Musmann Gallery, 144 W. 57 St.—Watercolors by Caroline Van H. Bean, to Feb. 19.

National Association of Women Painters and Sculptors, Fine Arts Galleries, 215 W. 57 St.—Twenty-eighth annual exhibition, Feb. 16 to March 4.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (room 321): War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentals.

Paint Box Galleries, Washington Square South—Psycho-chromes, symbolic forms and colors in portraiture, by F. Kennerly.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white.

Satorover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Whitney Studio, 8 W. 8 St.—Drawings and paintings by Randall Davey and Gifford Beal, through Feb. 17.

Whitney Studio Club, 147 W. 4 St.—Wood engravings, monotypes, charcoal drawings, and color plates, through Feb. 27.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—American paintings collected by the late Robert Morrison Olyphant of N. Y., and native and foreign paintings, antique furniture, Venetian and other glassware, ceramics, and tapestry from the estate

of the late Miss Mary E. Garrett of Baltimore. Saturday aft., Feb. 15, 2 o'clock, and Monday eve., Feb. 17, 8:15 o'clock. Exhibition to date of sale. The N. E. Montross collection of American paintings. Plaza Ballroom, Thurs. eve., Feb. 27. Exhibition Feb. 22 to date of sale.

Rare and valuable Renaissance, Flemish and other tapestries, costly drawing-room and boudoir suites of furniture in fine old Beauvais and Aubusson tapestry, other fine furniture, old textiles, Italian and Casanova marbles, and other objects belonging to the estate of the late Augustus Kountze. Other estates and several private owners. Sat. aft., March 1, 3 o'clock.

Anderson Galleries—Park Ave. and 59 St.—Books from the library of the late Frederic R. Halsey, selections and duplicates from Mr. H. S. Van Duzer, and from other collectors, including rare books and medieval MSS., sold by order of A. Mitchell Palmer, Alien Property Custodian. Feb. 17-18 aft. and eves., Feb. 19 aft.

EXHIBITIONS

Anderson Galleries—Park Ave. and 59 St.—Library of J. W. R. Crawford of New Rochelle; Americana, color plate books, first editions, etc., including a remarkable Stevenson collection. Beginning Feb. 18. The Herschel V. Jones library (Part III and final), letters P-Z with Addenda. Beginning Feb. 21.

Comb'n Picture Sale (Continued)

51.	Gascard, H., "Portrait of a Lady of the Court," 48 1/2 x 38. F. Baumeister.	160
52.	Van Loo, J. B., "Portrait of a Lady," 47 x 37. W. A. Burnett	200
53.	De Vos, C., "Portraits of Two Young Girls," 36 x 45. G. F. Muller.	290
54.	Spanish School, "Portrait of a Lady," 43 x 34. Ehrich Galleries.	1,750
55.	Bronzino, A., "Portrait of Eleonora of Toledo and Her Son," Panel, 46 x 38 1/4. Satorover Galleries	750
56.	Mierevelt, M. J., "Portrait of a Man," Panel, 48 1/2 x 35. Lewis and Simmons	1,500
57.	Italian School, "Portrait of a Man," 40 x 30. Dr. Riefstahl	220
58.	Bol, Ferdinand, "Portrait of a Young Man," 48 x 36. Kleinberger Galleries	2,300
59.	Lely, Sir Peter, "Anne, Countess of Northumberland," 46 x 32 1/2. G. F. Muller	375
60.	Lely, Sir Peter (Attributed), "Portrait of Nell Gwynn," 47 1/2 x 40. R. Glendenning	130
61.	Cotes, Francis, "Miss Broughton, Holding a Mask," 49 1/2 x 39 1/2. Mrs. G. Leary	1,000
62.	Bigg, W. R., "His First Pair," 40 x 50. Geo. B. Wheeler	350
63.	English School, "Portrait of a Lady," 47 x 40. F. Baumeister	170
64.	Lely, Sir Peter (Attributed), "Portrait of Queen Catharine of Braganza," 47 x 39. F. Baumeister	180
65.	Lely, Sir Peter (Attributed), "The Duchess of Portsmouth," 50 x 40. Mrs. Geo. Leary	360
66.	Van Loo, J. B., "Portrait of a Lady," 51 x 38. F. Baumeister	150
67.	Coello, A. S., "Portrait of a Spanish Lady," 51 x 41 1/2. Baron G. Thomitz.	260
68.	Reynolds, Sir Joshua, "Portrait of Anthony Chaurier," 50 x 40. Lewis and Simmons	7,000
69.	Beechey, Sir Wm., "Portrait of Queen Charlotte," 56 x 47. Scott and Fowles.	925
70.	Raeburn, Sir Henry (Attributed), "Portrait of a Man," 50 x 40. Mrs. G. Leary	300
71.	Van Dyck, Sir A. (Attributed), "Portrait of Lucy, Countess of Carlisle," 51 1/2 x 40. Olivotti & Co.	275
72.	Lawrence, Sir Thomas (Period), "Portrait of a Lady," 50 x 40. W. A. Burnett.	110
73.	Lely, Sir Peter, "The Countess of Rochester," 50 x 40. L. L. Gillespie	140
74.	Murillo, "San Fernando," 67 x 45. A. Reimann	3,500
75.	Prud'hon, Pierre, "Cupid and Psyche," 60 x 41 1/2. W. A. Burnett	140
76.	Flemish School, "Portrait of a Lady," 51 1/2 x 40. W. A. Burnett	190
77.	Gainsborough, Dupont, "Portrait of a Lord Mayor of London," 51 x 40. W. A. Burnett	210
78.	Guillon, E. A., "Cupid Disarmed," 68 x 43. Holland Galleries	160
79.	Beechey, Sir Wm., "Portrait of an English Nobleman," 68 x 52. W. A. Burnett	200
80.	Verboeckhoven, E. J., "Landscape with Cattle and Goats," 61 x 72 1/2. Clapp and Graham	575
81.	Van Dyck, "Portrait of Isabella, Lady De La Warr," 85 x 53. Knoedler & Co.	1,300
Total.....		\$48,840

(Second Session)

At the second and concluding session of the sale Tuesday evening last, again in the Plaza ballroom, the pictures dispersed were of the modern foreign and a few of the modern American school, and brought a total of \$66,557.50 which, added to the total of Monday night's sale of \$48,840, less \$230 for three pictures resold Tues. eve., made a grand total of \$115,167.50 for the sale.

The attendance was smaller than on Monday evening, and the bidding was not spirited. Good prices for the material offered were, however, obtained, on the whole. The varying prices of the Monticelli was due to their varying quality. The highest price was \$6,900, paid by the Ralston

Galleries, for the fine Corot, "Shepherd and Shepherdess at Play," from the William H. Stewart and Isidor Wormser collections. An unusual and typical example of Van Marcke sold to Mr. John Levy for \$4,200.

The three pictures resold from the first night's sale, Nos. 28, 39 and 60, of the catalog, were bought, respectively, the first two by Mr. W. A. Burnett, and the third by Mr. C. A. Giuglielmetti, and brought the first night's total down \$230.

The pictures sold with artists' names, titles, buyers' names and prices follow:

No.	Artist	Title	Buyer	Price
82.	Moran, J. L.,	"The Mirror" (Watercolor), 9 1/4x5, Geo. H. Buck		\$1,250
83.	Hart, Wm.,	"Cows at the Brook," 9x7 1/2, Clapp and Graham		210
84.	Duvieux, H.,	"Sunset," 5 1/2x10, Wm. H. Wheelock		45
85.	Knoop, A.,	"The Connoisseurs," Panel, Wm. Steinhilber		110
86.	Berboeckhoven, E. J.,	"Cattle Study," (Drawing), 8x11 1/2, Seaman, Agt.		60
87.	Schroeder, A.,	"A Cavalier," Panel, 9 1/2x12 1/2, Bernet, Agt.		60
88.	Merle, H.,	"Abraham and Isaac" (Watercolor), 4 1/2x3 1/2, H. R. Dulaney, Jr.		35
89.	Monticelli,	"Deux Femmes," 5 1/2x4 1/2, Mrs. F. L. Harrison		210
90.	Schleicher, C.,	"Expounding the Talmud," Panel, 10x12, Robt. Hyman		105
91.	Blakelock, R. A.,	"Autumn Landscape," 8x5 1/2, Charles Hastings		360
92.	De Equisquiza,	"The Visitor," Panel, 13 1/2x9 1/2, Robt. Hyman		40
93.	Monticelli, A.,	"Figure Group," 9 1/4x6 1/4, A. Reimann		120
94.	Eberle, A.,	"A Platter of Fish," 13 1/2x10 1/2, W. A. Burnett		35
95.	Wyant, A. H.,	"Evening," 12x16, Scott and Fowles		1,850
96.	Martin, Homer,	"Great Marlow, England," 12x9, Macbeth Galleries		750
97.	Jacquet, J. G.,	"Pastoral" (Watercolor), 9 1/4x13, C. W. Band		80
98.	Monticelli,	"Travelers at the Well," 9 1/4x15, Mrs. Geo. Leary		150
99.	De Bock, T.,	"Low Tide" (Watercolor, 15 1/2x13 1/4, Scott and Fowles		170
100.	Maris, W.,	"In the Low Countries," (Watercolor) 9 1/4x14 1/4, Holland Galleries		250
101.	Kever, J. S. H.,	"Dutch Children" (Watercolor), 12 1/4x11 1/2, C. W. Band		100
102.	Boudin, E.,	"Dunkerque Harbor in Winter," Panel, 11 1/2x16, Scott and Fowles		370
103.	Jacquet, J. G.,	"L'Été," 12 1/4x9 1/2, Bernet, Agt.		160
104.	Diaz,	"In the Forest," 12 1/2x15 1/2, Holland Galleries		90
105.	Harpignies,	"Landscape at Ville Franche-Sur-Mer," 11 1/2x17, Bernet, Agt.		870
106.	Kever, J. S. H.,	"Interior with Figures," 18 1/4x15 1/2, Holland Galleries		300
107.	Corot,	"Aux Bords du Lac" (Attributed), 16x10 1/2, Dr. F. Frank		700
108.	Weber, T. A.,	"On the Pier at Boulogne" (Watercolor), 10x16, R. E. Layman		65
109.	Chase, Harry,	"In the English Channel," 10x16, Bernet, Agt.		280
110.	Blashfield, E. H.,	"Two Ladies," 18 1/4x13 1/2, K. Henderson		50
111.	Chase, W. M.,	"Panel," 14 1/2x16, Macbeth Galleries		170
112.	Rehn, F. K. M.,	"Near Annisquam, Cape Ann," 12x18, Seaman, Agt.		360
113.	Gibson, W. Hamilton,	"Connecticut Landscape" (Watercolor), 13 1/4x18 1/4, J. C. Welliver		200
114.	Brown, W. Mason,	"High Water in the River," 12x18, Andrew J. Edgar		100
115.	Shurtleff, R. M.,	"Keene Valley," 12x16, Wm. H. Wheelock		200
116.	Beard, J. H.,	"Child With a Cat," 18x14, R. Hyman		55
117.	Blashfield, E. H.,	"An Interior," 18 1/4x14, David H. Taylor		65
118.	Israels, Josef,	"The New-Born," Panel, 12x18, Knoedler & Co.		3,200
119.	Dumini, A.,	"The Best Friend," 17 1/2x13 1/2, C. A. Giuglielmetti		75
120.	De Penne, C. O.,	"Dogs" (Watercolor), 20 1/2x15 1/2, Bernet, Agt.		120
121.	De La Mar, David,	"Sorting Wool," 17x11 1/2, F. W. Walker		50
122.	Piot, E. A.,	"Tête De Jeune Femme," 19 1/2x12 1/2, C. A. Giuglielmetti		55
123.	Portielje, G.,	"Interesting News," 18 1/2x14 1/2, R. E. Layman		100
124.	Schafer, F.,	"A Lady Sewing," Panel, 20x14 1/2, K. Henderson		25
125.	Kaulbach, F. A.,	"Head" (Pastel), 20 1/4x17 1/2, Dr. F. Frank		210
126.	Black, Orie F.,	"Spring Landscape," 14x20, Seaman, Agt.		130
127.	Boggs, Frank,	"A Busy Harbor," 15x22, Holland Galleries		115
128.	Gruppe, C. P.,	"The Dairy," 15 1/4x21 1/4, G. T. Parker		140
129.	Henner, J. J.,	"Tête De Femme," 18x13, Holland Galleries		1,850
130.	Monticelli, A.,	"Lady and Swan, Panel, 23x15, Albert Goldman		75
131.	Van Marcke, E.,	"Paysage," 19 1/4x23, Seaman, Agt.		400
132.	Monticelli, A.,	"Fete Champetre," 18x25 1/2, Scott and Fowles		850
133.	Inness, George,	"Golden Sunset," 18x24, Scott and Fowles		3,500
134.	Corot,	"Jes Jeux Du Berger Et De la Bergère," 22 1/4x16 1/2, Ralston Galleries		6,900
135.	Daubigny, C. F.,	"Landscape," Panel, 13 1/2x24, A. Reimann		3,000
136.	Courbet, G.,	"At Low Tide," 18x23 1/2, Dr. Riefstahl		220
137.	De Cock, César,	"A Gray Day," 26x18, G. T. Parker		170
138.	Bosboom, J.,	"In the Cathedral," 21 1/4x16 1/2, Holland Galleries		380
139.	Du Chattel, J. V.,	"The Lock Bridge," 22x15 1/2, Seaman, Agt.		375
140.	De Bock,	"The White Birch," 23 1/2x17 1/2, K. Henderson		260
141.	Weiss, José,	"The River," 17 1/2x30, Rehn Galleries		310
142.	Vibert, J. G.,	"Le Mépris Du Trone," Panel, 25 1/2x21 1/2, C. W. Kraushaar		2,600
143.	Michel, G.,	"Landscape," 19 1/2x24, L. T. Gleason		110
144.	Doyen, G.,	"The Blue Fan," 24x20, W. A. Burnett		90
145.	Volz, Max, G. C.,	"Waiting," 23x17, Le Roy		160
146.	Florian, Witer,	"Landscape," 22x18, G. T. Parker		70
147.	Smith, H. P.,	"On the Shore of Lake Como," 20x28, Seaman, Agt.		425
148.	Bogert, Geo. H.,	"Winter Landscape in Moonlight," 20x24, G. C. Comstock		120
149.	Tyler, James G.,	"The Tide-Rift," 27x22, G. T. Parker		100
150.	Moran, Thomas,	"Clouds and Sunshine," 30x25, Bernet, Agt.		1,150

PAINTINGS

BY

American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue - 40th Street - New York City

FERARGIL

24 East Forty-ninth Street

Works by Edward L. Redfield

February 1 to March 1

Paintings by American Artists,
Mezzotints, Etchings, Mirrors
and Frames at BRAUS
GALLERIES, 2123 Broad-
way, and 358 Fifth Avenue

National Association of
Women Painters and Sculptors
28th Annual Exhibition
Feb. 16 to March 4
ADMISSION FREE
GALLERIES OF THE FINE ARTS BUILDING
215 W. 57th Street

THE LITTLE GALLERY

4 EAST 48TH STREET

Exhibition of

Antique Italian Textiles and
Modern Italian Glass and Pottery

February 10th to 22nd.

- | | |
|--|--------------|
| 151. Eaton, C. Warren "Moonlight, Green-
wich, Conn.," 18x31, Robt. Hyman... | 125 |
| 152. Bernede "Still Life," 32 1/2 x 26 1/2, C. H.
Guglielmetti | 105 |
| 153. Daingefield, Elliott, "Landscape," 20x-
30, John Levy | 650 |
| 154. Smith, H. P., "Old Oaks in September,"
20x28, Dr. F. Frank | 350 |
| 155. Wiggins, Carleton, "A Stranger in the
Field," 23x35, G. T. Parker | 135 |
| 156. Thaulow, Fritz, "The Boats in Winter,"
20x28 1/4, C. W. Band | 325 |
| 157. Médard, Eugène, "In War," 21 1/2 x 32,
W. H. Burnett | 80 |
| 158. Monticelli, A., "Woodland Worship,"
17 1/2 x 29 1/2, C. W. Kraushaar | 4,100 |
| 159. De Bock, T., "Landscape in Sunshine
and Shadow," 22 1/2 x 31 1/4, Holland
Galleries | 750 |
| 160. Harpignies, H., "Landscape," 25 1/4 x 32 1/4,
A. Reimann | 2,900 |
| 161. Grison, F. A., "Bridal Party Returning
from the Mountains," 25 1/4 x 32, Dr. F.
Frank | 475 |
| 162. Verboeckhoven, E. J., "Landscape and
Sheep," Panel, 23x33 1/4, Clapp and
Graham | 650 |
| 163. Van Marcke, E., "The White Cow and
the Herd," 22 1/2 x 37 1/4, John Levy | 4,900 |
| 164. Monticelli, A., "Ceremony in the Woods,"
19 1/2 x 31 1/4, Mrs. E. T. Huntington | 925 |
| 165. Bougereau, W. A., "Young Mother and
Child," 39x29, Clapp and Graham | 3,750 |
| 166. Van Marcke, "Landscape and Cattle,"
22 1/2 x 37 1/4, John Levy | 4,200 |
| 167. Thaulow, Fritz, "The Old Bridge," 32 1/2
x 40, Knoedler & Co. | 1,325 |
| 168. Knight, D. Ridgway, "By the Brimming
River," 46x35, Holland Galleries | 625 |
| 169. De Bock, T., "Amsterdam," 25 1/4 x 47 1/4,
Scott and Fowles | 375 |
| 170. Sadler, W. Dendy, "Called to Account,"
40x60, C. W. Kraushaar | 250 |
| 171. Cole, G. Vicat, "Sheep, Cattle, and Land-
scape," 46 1/2 x 72, G. T. Parker | 260 |
| 172. Smith, H. P., "The Storm," 36 1/2 x 54 1/4,
Clapp and Graham | 300 |
| 173. Salmson, Hugo F., "The Return at Even-
ing," 39x53, Holland Galleries | 220 |
| 174. Knight, D. Ridgway, "Harvesting the
Potatoes," 65x99, Clapp and Graham | 2,300 |
| 175. Raupp, Karl, "Happily Sailing," 31 1/2
x 51 1/2, C. J. McDonough | 200 |
| 176. De Schampheleer, "In Holland," 33x-
55 1/2, Wm. A. Burnett | 160 |
| Total | \$66,557.50 |
| Total first session,
less 230 three pictures resold..... | 48,610.00 |
| Grand Total | \$115,167.50 |

Offerman Arms and Weapons Sale

Ancient arms, weapons, and accoutre-
ments collected by Theodore Offerman,
sold at the American Art Galleries on Fri.
and Sat. afts. of last week brought a total
of \$21,131.

No. 326, a Saxon wheel-lock pistol and
axe combined, about 1600, was purchased
by Mr. O'Reilly for \$710.
No. 374, a Spanish wheel-lock gun, 1618, from the
Austin collection, William Milliken, \$600.
No. 339, pair Italian XVII century wheel-lock
pistols, Mr. O'Reilly, \$600.
No. 360, XVI century Swiss crossbow, James
Leary, \$530.
No. 301, Spanish tilting helmet, about 1580. City
Art Museum, \$500.
No. 331, South German double-barrel wheel-lock
pistol, James Leary, \$530.

Halsey Print Sale

The sale of Part XIII of the late Fred-
eric R. Halsey collection of prints, includ-
ing mezzotints of the XVII, XVIII, and
XIX centuries, also color prints, stipples
and miscellaneous engravings, took place at
the Anderson Galleries this week.

The 134 items dispersed at the first ses-
sion, Mon. eve., brought a total of \$9,705.50.
No. 83, "Emily Mary, Countess of Salis-
bury," engraved by Valentine Green, after
Reynolds, was purchased by an unan-
nounced buyer for \$3,200. The same buyer
paid \$2,000 for No. 82, "Mary Isabella,
Duchess of Rutland," engraved by Valentine
Green after Reynolds.

Other items sold were:

No. 29, "Diana, Viscountess Crosbie," by W.
Dickinson, after J. Reynolds, George D. Smith,
\$400.
No. 117, "The Last Litter," by W. Ward, after
J. Morland, Hahlo & Co., \$330.
No. 4, "Lords George and Charles Spencer," by
W. W. Barney, after R. Cosway, Hahlo & Co.,
\$250.
No. 72, "Gertrude, Viscountess Villiers," by J.
Finlayson, after F. Calze, H. L. Foote, \$172.50.
No. 116, "Inside of a Country Alehouse," by W.
Ward, after J. Morland, J. P. Sabin, \$135.

At the second session, Tues. eve., 136
items brought a total of \$13,391.50.

The highest price of the session, \$2,800,
was paid by George D. Smith for No. 181,
"Mrs. Carnac," by J. R. Smith, after
Reynolds. No. 256, "Mrs. Beresford, Mrs.
Gardner and Anne Viscountess Townshend,"
by T. Watson, after Reynolds, brought
\$2,250 from the same buyer, and No. 255,
"Amelia, Countess of Ossory," by T. Wat-
son, after Lely, \$2,000 from R. A. Singer.

Other items sold were:

No. 186, "Miss Cumberland," by J. R. Smith, after
Romney, F. Meder, \$260.
No. 238, "Mrs. Orby Hunter," by J. Young, after
Hoppner, J. P. Sabin, \$260.
No. 212, "George, Viscount Malden and Lady Eliz-
Copel," by C. Turner, after Reynolds, George D.
Smith, \$255.
No. 185, "Katherine Mary and Thomas John Claver-
ing," by J. R. Smith, after Romney, George D.
Smith, \$250.
No. 266, "Mrs. Orby Hunter," by J. Young, after
Hoppner, R. A. Singer, \$235.
No. 183, "Mrs. Carwardine and Child," by J. R.
Smith, after Romney, George D. Smith, \$210.
No. 180, "Lady Beaumont," by J. R. Smith, after
Reynolds, George D. Smith, \$165.

Illustrated Books and Caricatures Sale

The conclusion of the sale of illustrated
books and caricatures from the library of
Mr. J. Barton Townsend of Phila. took
place at the American Art Galleries on
Thu. eve. of last week. A grand total of
\$24,166.50 was realized.

The feature of the sale, No. 1048, a col-
lection of 48 original drawings in watercolor,
sepia, and pen and ink by Thomas Rowland-
son, went to R. Ederheimer for \$720.

Other items sold were:

No. 323, "Fairy Library," complete set of 4 vols.,
edited and illustrated by George Cruikshank (Lon-
don, 1853-64), A. Swann, agt., \$355.
No. 1039, "The Old English Squire," a poem by
John Careless, Esq., illustrated by Thomas Row-
landson (London, 1821), Charles Sessler, \$310.
No. 507, "The British Stage, and Literary Cab-
inet," by Thomas Kenrick, illustrated by George and
Robert Cruikshank (London, 1817-21), Gabriel Wells,
\$210.
No. 991, 24 color plates, designed and etched by
Thomas Rowlandson, under the direction of Messrs.
H. Angelo and Son, Fencing Masters to the Light
Horse Volunteers of London and Westminster.
Charles Sessler, \$205.
No. 732, caricatures in color by James Gillray
(London, 1800-6), from the Charles Cooper Town-
send collection, Charles Sessler, \$205.
No. 1000, a series of 6 colored aquatint engravings
by Rowlandson and Stadler (London, 1800), D. L.
Brown, \$200.
No. 1012, "The Microcosm of London," by Wil-
liam Combe, illustrated by Thomas Rowlandson and
Augustus Pugin (London, 1808-10), A. Swann, agt.,
\$195.
No. 985, Outlines of figures and landscape, etched
by Thomas Rowlandson, D. L. Brown, \$190.

Carroll Brown returned to his Sherwood
studio late in December after spending
several months at Cragmoor, where he is
building a summer home and studio.
Although making all of the designs and
plans for the house, he still found time to
paint a few of his poetical, individual land-
scapes, two of which have been sold since
his return.

IMPORTANT SALE OF
AMERICAN PAINTINGS

by Distinguished Artists

Sold under the well known bidding plan developed by
these galleries. Through this plan patrons anywhere
may send bids to this sale.

Catalog fully illustrating pictures and definitely
explaining plan of sale mailed free upon request

YOUNG'S ART GALLERIES 66 East Jackson Blvd.
CHICAGO

Octave Mirbeau Sale

Through Durand-Ruel, the AMERICAN ART
NEWS has received an advance catalog of the
coming sale of the pictures and furnishings
owned by the late Octave Mirbeau, in Paris
Feb. 24 next.

"That brilliant French writer, the late
Octave Mirbeau," says Mr. Cortissoz in the
N. Y. Tribune, "was passionately devoted to
his profession, and as a memorial to him
his widow proposes to transform his villa
of Chevermont into a place in which
authors, painters, sculptors and musicians
maltreated by fate may seek a brief rest.
To this end she is selling her husband's
collection at the Durand-Ruel galleries, in
Paris. From the catalog just received, we
gather that M. Mirbeau was faithful in his
artistic predilections to the independent
standards signalized in his books. The im-
pressionists are present, Monet, Renoir,
Pissarro and Berthe Morisot, and the post-
impressionists are in even more assertive
form. Cézanne is richly represented, and
there are pictures by Van Gogh and Gau-
guin. For the rest, the collection of about
four score pieces is chiefly remarkable for a
strong group of small sculptures by Maillol
and a notable array of works by Rodin,
drawings and sculptures.

Old Fashioned Picture Sale

In the collection of oils formed by the
late Robert Olyphant and Miss Mary Gar-
rett to be sold at the American Art Gal-
leries this aft. and Monday eve. next, Mr.
Royal Cortissoz well says in substance in
the N. Y. "Tribune":

"Kensett, Casilear, Cropsey, Durand and
the rest perfectly well illustrate good crafts-
manship as it was understood in the middle
of the last century among American artists.
They drew with prodigious care, consci-
entiously, and with a certain dry precision.
Because their precision was so dry their
work has lost savor to the modern taste.
It functions in a pellucid but lifeless atmos-
phere. No personal distinction endues this
meticulous draftsmanship with æsthetic
vitality. And in color, as in form and tex-
ture, the prevailing tone is too cold, too con-
ventional. It seems almost incredible that
our painters could ever have been satisfied
with the calm, literal, depersonalized sort of
report from nature which is given in, say,
the 'View from Dobbs Ferry,' by Kensett.
It is as unemotional as a time table, and of
the charm of paint as paint the artist had
evidently no intimation whatever. Yet, we
repeat, these pictures have not utterly worn
out their welcome. They are too sincere
for that, and they are too firmly founded
upon a technical excellence which is rare in
any epoch. This is the excellence of work-
manlike composition.

"We are not moved to particularize.
There are few pictures which, like the
'Mountain Stream' of Wyant, have in them
the faint glow of genius. The sylvan magic
of Worthington Whitteredge's 'Trout
Stream' is rarely felt. In the main these
artists call up constantly the epithet we
have already used, they are dry, and we pass
their works, realizing that that is why one
seems very like another. But the broad im-
pression they convey is more interesting,
and good composition is at the bottom of
it. Their pictures are gracefully and well
put together. The point of view is judicious-
ly chosen. The scheme is then worked out
with a sense of balance, and—curiously con-
sidering their close analytical habit—with
tact as to what to leave out. They were
almost afraid of nature, painting her with
academic moderation, grooming her out of
all knowledge, and yet the fact remains that
they made pictures, not casual fragments.
In their polished serenity, their discreet
lighting, their neat disposal of details, these
pictures have a certain museum-like charm.

Belle Bennett has gone to Ormonde, Fla.,
for two months.

Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

WE specialize in "Old Masters,"
not only those of the Euro-
pean schools but those of America
as well—including such early artists
of our own country as Copley, West,
Stuart and Sully. "Old Masters"
satisfy something more than the
taste for beautiful pictures; they are
surrounded by the glamour and ro-
mance of the past.

Photographs of Paintings in the
Galleries on request.

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

MODERN PAINTINGS

Exhibition by American Artists
Every Fortnight During the Season

On View

Pastels and Drawings,
Mainly of the 18th Century

Bonaventure Galleries

601 FIFTH AVENUE, NEW YORK

near 48th Street

ARTISTS' CARDS

FOR SALE. Napoleonic Relic—Flower
piece by Abraham Mignon, given by
Joseph Bonaparte, King of Spain, to his
brother, Jerome Bonaparte, as a wedding
present on his marriage to Miss Patterson
of Baltimore. Address: Patterson, c/o
American Art News Co., 15 E. 40 St., N. Y.
City.

AN OLD and unusually fine decorative
canvas with figures, in good condition,
Correggio School, at very low figure, as
owner is giving up housekeeping. Address
"G," American Art News Office.

Who Is Jos. Cummings Chase?

The war seems to be bringing hitherto
unknown, or comparatively unknown Amer-
ican artists into newspaper prominence, at
least. The N. Y. "Even. Sun" published Tues-
day evening last nearly a half page of the
return from the front, "with 110 pictures of
the American front in France, which in-
clude portraits of all the American generals,
etc.," of presumably a New York artist
named Joseph Cummings Chase, who from
the Sun's account must be not only a super-
ior painter but a "devil of a fellow."

And yet the American Art Annual, in its
generally correct and extensive list of
American artists, makes no mention of Mr.
Chase and the Art News confesses, with
seemly sorrow, that it has never heard of
him. Is a new art genius to burst upon
these shores?

Mr. Henry Schultheis, Jr., who recently
received his honorable discharge from the
army after having served throughout the
war, has returned and has become asso-
ciated with his father in the management of
the Henry Schultheis Company's galleries,
Fulton street. What is more, Mr. Schul-
theis, Jr., took unto himself a bride shortly
after his return to civilian life, the wedding
being a private affair at the home of the
groom's father in Brooklyn. For all that,
the numerous friends which the Schultheis
have in the trade did not miss the oppor-
tunity of showering upon them congratula-
tions at the triple happy event: Henry, Jr.'s
safe return from his military duties, his
joining his father in business, and his wed-
ding.

Spring Exhibition in Portland (Me.)

The Portland Society of Art announces
its annual spring exhibition of oils, water-
colors and pastels in the L. D. M. Sweat
Memorial Art Museum, April 11 to May 12
next. Excessively large pictures cannot
well be hung, and exhibitors are requested
not to send canvases larger than 40 x 50
inches.

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

367 FIFTH AVENUE—NEW YORK
AT 46th STREET

Charles of London
718 Fifth Avenue
New York



C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees
Naples: Piazza di Martiri
New York: 1 West 50th St.

Established 1888
HENRY SCHULTHEIS CO.
Modern Paintings
Etchings Color Prints Frames
142 FULTON ST. 55 VESEY ST.
New York

ARNOLD SELIGMANN

**Works
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
7 W. 36th St. New York

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

THURBER ART GALLERIES

*American and
Foreign Paintings*

75 EAST WASHINGTON STREET
CHICAGO, ILL.

Satinover Galleries

IMPORTERS OF
Selected Old Masters

27 West 56th Street - New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

ACKERMANN

*Sporting Paintings
Rare Prints : :*

New York - - 10 East 46th Street
Chicago 620 South Michigan Avenue

PROSPER GUERRY

Studios: 360 W. 55th St. New York

Paintings Restored
QUALITY OF WORK UNSURPASSED

JOHN LEVY

HIGH CLASS
PAINTINGS



14 EAST 46th STREET
OPPOSITE THE RITZ-CARLTON

Scott & Fowles

ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

THE Folsom Galleries

560 Fifth Avenue (Dreicer Building)
NEW YORK

AMERICAN PAINTINGS
Rare Persian Faience

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

*Old English Furniture
Antique Chinese Porcelains*

& WORKS OF ART
741 FIFTH AVE. NEW YORK
26 King St., St. James', London



Robert B. Mussmann
The FINER FRAMES

Mezzotints - Etchings - Mirrors
OBJECTS OF ART
144 WEST 57th STREET
Telephone 208 Circle - NEW YORK

ROBERT HYMAN

*Foreign and American Paintings
Bronzes and Objects of Art*

8 WEST 45TH ST. NEW YORK
To the Trade a Specialty

F. Kleimberger Galleries, Inc.

725 Fifth Avenue

New York

9 Rue de l'Echelle
Paris

Ancient Paintings
Specialty Primitives
of all Schools
and
Old Dutch Masters

JACQUES SELIGMANN

57 Rue St. Dominique
(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

Holland Galleries

(Established 1888)

American and Foreign Paintings
500 FIFTH AVENUE, NEW YORK
N. W. Cor. 42nd St.

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

WATER COLORS by WM. RITSCHEL, N. A.
HENRY FERRER

E. MULLERT G. SIGNORINI F. BALESO

R. Dudensing & Son

45 West Fifty-fourth St.

(Between Fifth and
Sixth Avenues) **OIL PAINTINGS**

KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
38 KASR-EL-NIL - CAIRO

London
Osaka



Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue
NEW YORK

WORKS OF ART
FROM
JAPAN AND CHINA